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# MUSICAL COURIER

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WHOLE NO. 1754

## CARUSO DRAWS LARGE AUDIENCES IN BERLIN.

**Famous Tenor's Performance, However, Is Disappointing—Saint-Saëns Conducts "Samson and Delilah"—Nikisch Opens Philharmonic Concerts—Violin Prodigy Not Patronized—Many Solo Concerts—A Violin Controversy.**

Jenaer Str., 21,  
Berlin, October 18, 1913.

Last week was rich in interesting events; the most sensational of them all was the rentree of Caruso, who opened his short Berlin season in "Aida" on Thursday evening. Such receipts have probably never before been known at the Berlin Royal Opera. For the four Caruso evenings the house could have been sold out six times over. Fully 200,000 marks (\$50,000) have been taken in for these four performances, and as the famous tenor gets 60,000 marks (\$15,000) that leaves about 140,000 marks (\$35,000) for the management. Caruso, in spite of being the highest priced singer in the world, is the best investment the Berlin Royal Opera has ever tried its hand at. It is a marvel to me why Caruso is not featured by his manager here in concert. He could easily make ten appearances at the Philharmonie, within a period of two weeks, and take in nearly \$100,000—nearly all of which would go to him. The Berlin public will pay any price to hear him, but at the Royal Opera only a small percentage of those eager to part with their money can be accommodated.

From the standpoint of art, however, Caruso is not worth the money he draws. He is a great tenor, beyond a doubt, but the difference between his singing and that of the best among other operatic artists is not as great as the difference between their drawing power. In fact Caruso found it difficult to maintain himself beside Margarete Ober, whose singing and acting of the role of Amneris was quite as great a feature of the performance as Caruso's own work. She had even more applause than he. The Italian was disappointing in the first act, but in the third and fourth he was the old Caruso again. Historically Ober was far superior to Caruso, who after all is but an indifferent actor. But his rich, mellow, golden tones were wonderfully effective in the big duet in the third act.

Saint-Saëns conducted the one hundred and first performance of his "Samson and Delilah" at the Berlin Royal Opera on October 14. The one hundredth performance occurred on September 28, and although the composer was in Berlin on that day, he refused to conduct his opera or even to attend the performance because of the cuts that had been made. In a telegram to the Kaiser he explained the situation and the monarch, who has a high regard for the distinguished Frenchman, issued orders to have the work given in accordance with the intentions of the author; this necessitated considerable restudying and rehearsing, as the opera had never been done in Berlin without cuts. The actual numbers hitherto left out would in themselves have made the performance about fifteen minutes longer in the tempi to which we are accustomed, but the master took much slower tempi with the result that to the audience the work seemed intolerably long. As a matter of fact, "Samson and Delilah" is much more effective with the cuts; but composers are always sensitive on this point, and Saint-Saëns is no exception to the rule. It is certain, however, that if his opera had always been presented in its entirety it never would have looked back upon a hundred performances in Berlin.

Of course the famous composer, sitting in the conductor's chair, was an attraction. As a leader he is rather old fashioned; he directed the orchestra with great composure and with perfect ease; it was lyric conducting without much dramatic force. Occasionally, however, he would make a sudden impulsive movement or jump up in his seat when he desired a specially accentuated forte in the orchestra. He himself seemed to enjoy the production of his work immensely. He expressed himself



FELIX DRAESEKE.

Whose "Tragic" symphony was revived by Nikisch at the first Berlin Philharmonic concert.

as highly pleased with the performance, lavishing praise on both orchestra and chorus. He declared that he had never heard a better Samson than Rudolf Berger, who was in particularly good voice and form that evening, while Margarete Ober was an ideal Delilah.

The first Philharmonic concert under Arthur Nikisch always marks the setting in of the real season here. The program of the opening concert, which occurred on Mon-

ened to with rather a respectful indifference. It lacks the ear marks of a strong individuality. The performance itself under Nikisch was magnificent. This could be said also of the other two numbers. The great conductor returns to us with unabated powers. The soloist of the concert was Elena Gerhardt, who was heard in three old vocal numbers by Marcello Gluck and Durante and a group of songs by Richard Strauss with orchestra accompaniment. The artist was in admirable form and sang most effectively. The Strauss numbers were "Morgen," "Wiegenlied" and "Cecilia," all of which are heard here frequently with piano, but rarely with orchestra. The diva was most heartily applauded.

Ysaye and Pugno have returned to us rejuvenated and aglow with celestial fire. Their programs of sonatas for violin and piano, presented at the Philharmonie before an immense audience, was one of the most enjoyable musical events we have had thus far this season. The two great artists played Mozart's D major, the Cesar Franck and the "Kreutzer" sonatas. Ysaye was in magnificent fettle, and his performances, particularly of Franck and Beethoven, were glorious; and in Pugno he has a most worthy partner. Such perfection of ensemble and such perfection of individual playing as the two men manifested, disarms all criticism. One had only to listen and to enjoy.

Wilhelm Bachaus gave a recital at the Singakademie, October 11, when he played a program made up exclusively in a Beethoven program, and many musical connoisseurs for, opus 27 No. 2 in C sharp minor, opus 57 in F minor, opus 110 in A flat major and opus 111 in C minor. This eminent pianist has in former years found recognition here in a large measure, but he had never before been heard in a Beethoven program, and many musical connoisseurs wended their way to the Singakademie on Saturday with keen interest, for Beethoven is always looked upon here as a supreme test. Bachaus' technical equipment is so complete that there could be no question of his doing full justice to the works in question as far as execution was concerned. It must be confessed that he gave admirable performances of the five sonatas although his conceptions often differed from the traditional readings that we are accustomed to in Berlin, and which have been handed down to us from the time of Hans von Bülow. But that in no way detracted from the merits of his performances. Any pianist who can play these two big opuses 110 and 111 as he did deserves to be classed as a performer of the first rank. There were moments when he gave evidence of the real Beethoven style, the style that is great in its simplicity. At times, however, the virtuoso was a little too much in evidence, but on the whole the impression that Bachaus made, was very satisfying and impressive.

A lieder recital by Ernst Kraus drew out a large audience to Beethoven Hall. It is difficult to understand why the public cares to hear Kraus in lieder. Twenty years ago he was a magnificent Siegfried, but his voice now is devoid of all charm—he has literally belted it away; it is hard and brazen and its numerous defects appeared in a much more glaring light when heard with piano accompaniment. An orchestra with a hundred musicians covers up many sins in this respect. Furthermore, Kraus is practically destitute of all those attributes that go to make up a satisfying lieder interpreter.

Julia Culp and Ernst Kraus! What a wide gulf separates these two! Mme. Culp's first recital was sold out—a circumstance that seemed wholly justified in the light of her wonderful singing. The Berlin critics are fond of saying that an American tour impairs the voice of a European artist, and this expression has become so stereotyped



SAINT-SAËNS CONDUCTING A REHEARSAL OF "SAMSON AND DELILAH" AT THE BERLIN ROYAL OPERA. Rudolf Berger and Margarete Ober, who sang the title parts, are seen in the background.

day evening, was not of particular interest to the general public and yet the Philharmonie was filled to the last seat. The orchestra numbers were Felix Draeseke's "Tragic" symphony, the "Furiantanz" and "Reigen Seliger Geister" from Gluck's "Orpheus and Eurydice," and Richard Strauss' "Till Eulenspiegel." Draeseke, who passed away last February, always considered himself one of the progressives among contemporaneous composers. "Symphonia Tragica" was once looked upon as extremely modern, but today it sounds old fashioned and was list-

that one always looks for it in reading the notices of the first concert of a Berlin favorite after returning from "Dollarika." In the case of Julia Culp, however, the critics have had to make an exception. I noticed that they have found her voice more beautiful than ever, but they could not refrain from saying "in spite of America." Mme. Culp's voice certainly has improved, if such a thing were possible, and she never sang more effectively than on this occasion. Her program comprised three groups of lieder by Schubert, Brahms and Erich Wolff. The group of songs by the late Erich Wolff comprised six numbers, three of them are serious, and three lyric and pleasing. One of these, "Wusst ich nur," made a big hit and was redemanded. Coenraad Bos played the accompaniments from memory. He, too, was in excellent form and accompanied magnificently throughout the evening. Mme. Culp quite electrified her audience and at the conclusion of the program the applause was so insistent and so prolonged that she was obliged to respond with no less than four encores, one of which was Schubert's "Ave Maria" and the other three, Brahms' lieder.

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The public is a most unaccountable factor. Its indifference in the case of Jascha Heifetz, the wonder of our age, is inexplicable to me. Heifetz is for instance a much greater wonder than Caruso, but even his third concert was but indifferently attended. The boy's playing was marvelous! His program contained among other things Lalo's "Spanish Symphony," the Bach "Chaconne" and Sarasate's "Zigeunerweisen." The child's repertoire in itself is a most marvelous and inexplicable thing. In the Chaconne, that severe test, he revealed a breadth of feeling for the classic style that wholly baffled description. His execution throughout the evening was perfect. He never plays out of tune, he never scratches and he never misses a note. The more the local violinists hear him the more dumb-founded they are. His skill, his powers, are positively uncanny.

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Rose and Otilie Sutro, those two American sisters, whose admirable performances on the two pianos have won for them an enviable reputation in Germany, were heard again at the Singakademie last evening. Their program, as always, was devoted exclusively to compositions for two pianos, as neither sister does any solo work, and consisted of Max Bruch's fantasy in D minor, a sonata by Richard Roessler, Saint-Saëns' variations on a Beethoven theme, and a suite of five small numbers by Arensky, entitled "Silhouettes." Two years ago I heard the Sutros play the Bruch fantasy in the presence of the composer, who expressed himself in terms of the warmest approbation. The two artists have developed a perfection of ensemble beyond which it would seem impossible to go. Having been educated in the same school of piano playing and having had the advantage from childhood of daily ensemble work, they have established between themselves a complete harmony and homogeneity that lends a particular charm to every composition they interpret. Technically there is nothing to criticize in their work; each sister produces a beautiful tone and each subjects her own

personality and individuality to the good of the ensemble. Of interest in their program were two short novelties by Pierre Maurice, one a serious number entitled "Die unruhige Seele" and the other a merry piece called "Der gemuetliche Mensch." Both are clever bits of writing and in the admirable rendition of the Sutros made an excellent impression.

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In a city where so much is going on, many worthy artists attract little attention. Stefan Thoman, for instance, that excellent pianist and Liszt pupil from Budapest, gave a recital at Choralion Hall that was scarcely noticed as far



WILHELM BACHAUS.

as the general public is concerned, and yet Thoman is an artist of importance, who not only has the traditions learned from the greatest of all pianists, but who has enough individuality to make his performances interesting of themselves. Brahms, Beethoven, Chopin, Scarlatti found excellent exposition at his hands.

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Among the various debutants of the week Irene von Dubiska, a fourteen year old violinist, deserves mention. She is not yet finished and she lacks spontaneity, nevertheless she revealed many admirable traits as a performer and she gives promise of noteworthy development. She played among other things Philipp Scharwenka's interesting and rarely heard suite in G minor.

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Alma Moodie, the little girl of thirteen summers from Australia, strengthened the splendid impression that she has made here on former occasions. She was heard in recital at Bluethner Hall; she played among other things Tartini's "Devil's Trill" sonata, Lalo's "Spanish Symphony" and Paganini's "Witches' Dance," and she played them exceedingly well. This alone is quite enough to give an idea of her command of the violin and bow, for they are three most exacting works. Alma Moodie is a remarkable performer. There are force and energy and energy in her playing. She draws a splendid, sonorous, healthy tone from her violin. Her technic is equal to

all demands and she has the grand manner of the Belgian school, in which she has studied. Max Reger takes a keen interest in the youthful artist and has recommended her heartily to his colleagues of the baton.

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The sisters Else and Cecilie Satz, who, like the Sutros, make a specialty of performances on two pianos, gave a concert at Beethoven Hall on Thursday which was well attended. These two girls have long since become favorites not only in Berlin but all over Germany and in England as well. As Caruso was singing the same night, I did not hear them this time personally, but I am informed that they gave most praiseworthy, well rounded and finished performances of works by Bach, Mozart, Debussy, Saint-Saëns and Liszt, and that they were heartily applauded.

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The same evening Mme. Charles Cahier made an excellent impression, as I have been told, at the Singakademie, where she sang lieder with orchestra accompaniment by Reger, Mahler and Hausegger. Mme. Cahier assisted as soloist at a concert given by Hermann Henze, conductor with the Bluethner Orchestra. Henze presented Bruckner's third symphony and a new symphonic overture entitled "Eckehard," by Franz Schrecker. It proved to be an interesting work, full of spirit and life, and brilliantly instrumented. It is said to have been written thirteen years ago, but this was its first performance here. Henze revealed himself a clever conductor.

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The Mendelssohn Prize, which is given annually to the best competing executive artists, has been awarded this year to Erwin Schulhof, of Cologne. Schulhof is a pianist who pursued his studies at the Cologne Conservatory. No prize was given this year for composition, because of the exceedingly poor showing by the competitors. However, the 1,500 marks representing the interest on the capital was distributed among needy music students.

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Howard Wells, the pianist, will make his first appearance in public this season on November 24, as soloist with the Nuremberg Philharmonic Orchestra, under Wilhelm Bruch. On December 10 Mr. Wells will appear as soloist with the Waldenburg Orchestra, and on January 17 as soloist with the Berlin Philharmonic Orchestra in Beethoven Saal.

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Concerts by Sauer, Burmeister, Blech, the Rose Quartet, Von Vecay, Fiedler, Willner, Elman, Edyth Walker, Slezak, Messchaert, Heinemann, Spiering, Battistini, Destinn, are among the musical offerings of the next two weeks. Nearly one hundred other concerts by good, bad and indifferent artists will be given during the same period.

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Emma Spohr, a niece of Louis Spohr, recently passed away here, aged eighty-three. The deceased's father was a brother of the famous composer and violinist. He was also a violinist and for many years a member of the orchestra of the Kassel Court Opera, which Spohr conducted.

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Ole Bull's violin was a subject of discussion in the columns of the MUSICAL COURIER some time ago. In an article on violins written last May I stated that D. J. Partello, my father in law, who had examined the alleged Caspar da Salo, which now is kept in a sealed glass case in the museum at Bergen, Norway, asserted that it was not a Da Salo at all, but a Maggini. J. L. Davison, in an article on the subject in the MUSICAL COURIER of July 9, took exception to this, saying among other things, "perhaps Mr. Partello as a connoisseur of violins can tell who made a certain instrument by looking at it through a glass case better than Ole Bull who had used it for years and had seen it, taken it apart and examined every part of it." Ole Bull was a great violinist, but he had not the reputation of being a great connoisseur of violins. Mr. Partello, on the other hand, has a worldwide reputation as a connoisseur. He himself possesses in his own collection thirty-seven masterpieces, and he has furthermore seen and handled nearly every well known violin in the world. Moreover he did not look at the Ole Bull violin through a glass case, but he held it in his hands and made a thorough examination of it. That was before it had been sealed up. Now comes some interesting new information on this subject. The following letter was received by the New York office of the MUSICAL COURIER and forwarded to me:

Meridian, Miss., September 24, 1913.

To the Musical Courier:

DEAR EDITOR—The enclosed article written by Mr. Davison is partly correct and partly incorrect; for instance, where Mr. Partello declared that the Ole Bull violin in the glass case was not a Da Salo he was very correct, as the Ole Bull Da Salo is now in the hands of a Norwegian violinist by the name of Ole Theobaldi, and as I was touring Kansas last year I made it a point not only to see Mr. Theobaldi (who was also touring) regarding the Ole Bull

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violin, but had the pleasure of examining the violin in question. In inclosed circular telling of the Ole Bull violin and a cut of Theobaldi holding the instrument is proof of my statement.

Very truly yours,  
Roy Young.

The circular in question contains among other things the following paragraph: "After the death of Ole Bull, Theobaldi came in possession of several of the great master's instruments, the most interesting being his famous Caspar da Salo violin made in 1592 and valued at \$25,000 and said by connoisseurs to be one of the most famous violins in the world."

ARTHUR M. ABELL.

That is interesting formation, but unfortunately the circular proves nothing, as Da Salo never dated his instruments. There could not possibly be any authority for claiming that one of his violins was made in 1592. When in London last June I discussed the subject of the Ole Bull violin with Alfred Hill, the famous dealer and connoisseur. He too said, judging by the photographs that he had seen of the instrument, that it could not be a Da Salo, although he confessed that he had never seen the violin itself. Personally, I should be willing to accept Mr. Partello's statement as final.

#### Alberto Jonás' Pupils.

Alberto Jonás, the celebrated pianist and pedagogue, of Berlin, Germany, reopened his class October 1, and, as usual, has found it difficult to accommodate all those that would enter his artist class. Jonás is one of the most successful teachers in Europe. He has at present fourteen pupils concertizing in Germany, Austria, Holland, etc., and they all are eminently successful. Among his best pupils may be cited: Elsa von Grave, who has an American as well as European reputation as one of the best women pianists of the day; Pepito Arriola, the wonderful child, who has eclipsed all so-called infant piano phenomenons, having played with nearly every orchestra and kapellmeister of renown in Europe; he is at present achieving his usual success in the Republic of Argentina, South America; Wynnie Pyle, the well known young American pianist, who has achieved in Germany successes in some forty-five concerts given in all the large cities of the German and Austrian Empires.

Other well known Jonás pupils are: Alfred Calzin, who has made successful American tours, and is at present head of the piano department in the Drake School of Music in Chicago; Carl Beutel, head of the piano department in the Indianapolis Conservatory of Music; John J. MacClellan, director of the Utah Conservatory of Music in Salt Lake City.

Elsa Rau, Lotti von Skibinsky, Lydia Hoffmann, Gertrud Zeller, Sybella Clayton, David Berlino and many others, who have appeared publicly with success, are all pupils of Alberto Jonás.

#### Carl Fiqué's Instructive Lectures.

At the Music Hall of the Brooklyn Academy of Music capacity audiences are the rule at Carl Fiqué's Tuesday night lecture recitals, dealing with operas based on Shakespeare's plays; and that given on October 28 was no exception.

These lectures are one of the most entertaining series of the Brooklyn season. The subject on this evening was Gounod's version of "Romeo and Juliette," an opera which is still holding its own with the more modern works with which the opera stage is being flooded in these days of operatic activity. The parts of the opera discussed by Mr. Fiqué and illustrated on the piano were the prologue, "The Capulets' Ball," "Queen Mab," "The First Meeting," the "Balcony Scene," "The Cell of Friar Lawrence," "Montagues and Capulets," "Mercutio and Tybalt Slain," "The Nightingale—The Lark," "In Semblance of Death," "Juliet's Slumber," and "The Last Meeting."

#### Mr. and Mrs. Romeo Frick in Boston.

The American baritone, Romeo Frick, and his wife, Karola Frick, one of Germany's foremost sopranos, have arrived from Berlin to enter the concert and oratorio field, and will make their headquarters in Boston for the present. These artists will make a specialty of joint recitals and are to be heard in many prominent centers this season. Mr. and Mrs. Frick are under the management of Annie Friedberg, of New York.

#### Dinner for Dr. Kunwald.

Mr. and Mrs. E. Francis Hyde gave a dinner last week at their home, 36 West Fifty-eighth street, New York, for Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, and Mrs. Kunwald. Dr. and Mrs. Kunwald left for Cincinnati last Wednesday.

A new opera called "Le Nain de l'Infant," with music by Bernard Sekles, has met with favor at the Opera in Frankfurt.

## NIKISCH AND HIS MEN RESUME IN LEIPSIC.

Gewandhaus Concerts Start Brilliantly Under Celebrated Leader—Bachaus' Early Days in Leipsic—Scott's Piano Sonata in Debussy Mood—Josef Weiss' Eccentric Pianism.

Leipsic, October 9, 1913.

With Arthur Nikisch at his post, the new season at the Gewandhaus began with the Wednesday morning public rehearsal and Thursday evening concert of October 8 and 9. The beautiful soprano, Marie Debogis, of Geneva, was soloist in the program which included Beethoven's "Egmont" overture, an aria from Handel's "Herakles," a monolog from Gluck's "Armida," Liszt's symphonic poem, "Heroide funebre," three Liszt songs with orchestra and Beethoven's "Eroica" symphony. This thoroughly warlike program was arranged in deference to the spirit of Leipsic's People's Battle of 1813, which centenary will be celebrated here October 18 by the dedication of an imposing monument. On account of that celebration, when the Gewandhaus hall and its foyers will be used as banquet place for all the visiting and local worthies, there will be no Gewandhaus concert next week. The second concert will be given October 22-23, with the Bruckner second symphony as principal work. The men have played the first concert remarkably well. It is just possible that they



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did not yet find all their accustomed mood in the "Eroica" symphony, but there was nothing of magnetism wanting in their giving of the Liszt symphonic poem. There are musicians and laymen who think the "Heroide funebre" one of Liszt's less important poems. In extenuation, one remarks the seeming choppiness in form, occasioned by repeated full closes and their consequent misleading. But whoever hears the work under Nikisch should feel the great beauty and spirit in all the material, which Nikisch still holds to the best possible continuity of intent and mood. The soloist of the above concert is possessor of a beautiful voice which she employs in admirable finish and rich musical quality. The Liszt songs were especially delightful, just as she sang Liszt last year in a manner long to be remembered.

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Wilhelm Bachaus' annual Leipsic recital, like a number of his other annual fixtures in Europe, was set a few weeks earlier than usual, to accommodate the early November beginning of his second American tour. In this old city of his earliest life and piano schooling, his program comprised the Schumann F minor sonata, the variations, op. 4, on an original theme by Jules Wertheim, the Beethoven-Liszt "Adelaide," Schubert B flat impromptu, the Schubert-Liszt D major "Soiree de Vienne" and "Ich höre ein Bächlein rauschen," also the Liszt "Walde rauschen" and second Hungarian rhapsodie. The brilliant Polish composer, Wertheim, whose interesting variations are given here for the first time since he himself played them in Feurich Hall three years ago, has also written orchestral works that were produced in London. The theme for the variations is a broad maestoso of much beauty. They then come into many kinds of music in sombre, in reflective, sometimes simple manner, occasionally in greatest imaginable technical brilliancy, and again in delicate tracery. Of course a Polish composer had to include a mazurka and a polonaise. Though the composer is a very gifted and skilled pianist, Bachaus' really limitless facility and clear musical head permitted giving the variations in much plainer, plastic manner than was possible to the composer. Their real physiognomy and fine character were then much easier determined. Bachaus' playing of the Schumann sonata and the various Liszt and Schubert numbers gave much opportunity to observe that he is one of the grand masters of musical good taste and genuineness in musical interpretation, at the same time possessor of technical facility, the extent of which is entirely unfathomable, so easily does he dash off astounding feats.

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It may not be generally known that as a little boy, Bachaus was for many years a student at Leipsic Conservatory.

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Not only was he at that time a fat, healthy boy and smooth running piano virtuoso, but he also was a wonder in the theory classes. He was already famed among the advanced students in composition for the ease and surety with which he read at sight the manuscript scores in all the old clefs and all the bad handwriting. He was getting to be a well grown youth when he went to D'Albert for a few years' more work.

Compositions only by Max Reger and Cyril Scott comprised the joint recital by pianist Paul Möckel and violinist Fritz Rothschild. There were the Reger violin and piano suite in old style, op. 93, and the chaconne for violin alone, op. 117, while Scott was represented by a half dozen solo piano pieces and his sonata for violin and piano, op. 59. The piano pieces were prelude solenne, "Poppies," "The Garden of Soul Sympathy," "Bells," "The Twilight of the Year" and a caprice. Former hearings of Scott's work in Leipzig have included his piano sonata, played by Möckel, some piano pieces and the manuscript string quartet, op. 31, played last season by the Rebner Quartet. The solo pieces of the present program could not be heard for this report, but the sonata was found to carry great interest through its wide range of content in great life, motivity, alternating tragic and lyric with occasional lapses into the motionless, lifeless, floating about in mood and manner of Debussy. The andante and a part of the finale particularly show the well known content of the Debussy works. However that may be, this sonata, like the piano sonata, is so brilliant in its opportunities for performance, that other artists may be glad to try for popular success with it. It may be only slightly too nervous and high color music to find great favor at one hearing. The Reger violin suite in old style is music of fine texture and great nobility in the extraordinarily broad and impassioned playing that Rothschild and Möckel accorded it. Indeed, the program itself and all their playing disclosed a pair of musicians of fine impulse and undeniable acumen.

The soprano Käthe Neugebauer Ravoth gave twenty songs by Schubert, Schumann, Thuille, Richard Wetz, Fr. Kauffmann, Duparc, Rimsky-Korsakoff and Hugo Wolf. She had Coenraad von Bos as accompanist. The singer's difficult and unsuccessful giving of the high voice was the only feature to mar an otherwise beautiful recital. Full musical maturity, tasteful, thoughtful delivery, great sincerity and many fine natural qualities of voice were items of her art. Kauffmann's "Erde" has good dramatic material in much detail and may have character enough to recommend. Duparc's "Phidyle" seemed particularly beautiful in various fine singing effects; Rimsky-Korsakoff's "Chanson Indoue" was rather Frenchy in fact, about as chant or half droning, constituting an attractive program number in lighter spirit. But Hugo Wolf's "Agnes," "Blumengruss," "Auch kleine Dinge" and "Selbstgeständnis" closed the recital in much greater character, vitality and individuality than had been possible with any of the other moderns here represented.

A program of songs and duets by the Dresden composer, Paul Pfitzner, was given here by soprano Doria Walde and baritone Alfred Kase, with the composer accompanying. Violinist Claire Schmidt-Guthaus played obligato in a "Weihnachtslied" and a secular song called "Gnadenbild." The total of twenty selections were from sixteen opus numbers, from the first to thirty-sixth. The Pfitzner composer nature is entitled to utmost respect. The music may be classified as of plain, non-modernistic material that was written in faithful response to ideas called up by the poems. There is never an impression of idle drifting. There is definite intent everywhere. Because of the immensity of the song literature now extant, these by Pfitzner will not be much needed for modern recital repertoire, nevertheless an artist may be able to make occasional use of "Ein altes Lied," "Genesung," "Volklied," "Hat dich die Liebe berührt?" and the "Alte deutsches Pfeiferlied." They are all published in Leipzig. The composer, Paul Pfitzner, is a high school professor in Dresden, and not to be confounded with the very distinguished Hans Pfitzner, of Stuttgart, composer of opera, orchestra and chamber music.

The young Leipzig soprano, Johanna Boehme, gave a recital to include a Mozart aria, standard songs, folksongs from the Northern, French, Polish and German, concluding with the "Perle du Bresil" aria by Felicien David. The singing was unusually bad in vocalism and musical immaturity, so that only the first aria was heard for this report.

Violinist Ilja Schkolnik had the help of pianist Natanael Broman in the Sinding A major concerto, selections by Tartini, Pugnani-Kreisler, Handel-Thomson, Dvorak and Chopin-Thomson, Bruch and Paganini. The young artist is in command of very great left hand facility, but on this occasion was disappointing through over academic and stilted reading of the warm blooded Sinding concerto.

The public greatly enjoyed the giving of the group of shorter pieces and transcriptions.

Pianist-composer Josef Weiss gave a recital to introduce his own cello sonata and various works for piano solo. The fine baritone, Kurt Steinbrück, of Berlin, gave a Handel "Samson" aria and seven standard German lieder. The cellist was Max Kiesling, of the Gewandhaus Orchestra. From two movements of the sonata it was possible to see that this was not a successful composition. The first movement writing for cello was very impracticable, but the second movement was very agreeable and had considerable character, about in serenade material. Unfortunately, each year finds the artist more and more eccentric, and his once magnificent piano playing has fallen into complete demoralization, so that there is no longer any enjoyment to be had from one of these recitals.

EUGENE E. SIMPSON.

## MEMPHIS REVIVES A DORMANT ORCHESTRAL ORGANIZATION.

Beethoven Club's Good Work—New Music Hall Planned.

Memphis, Tenn., October 25, 1913.

Great interest has been awakened in the reorganization of the old Beethoven Symphony Orchestra, which promises all that musicians ask in the way of an excellent orchestra this season. The Beethoven Club was the first to foster the large orchestra of the city, and during the past few years larger artist attractions took the time and attention of the club, and the orchestral work for the city was accomplished by the Memphis Symphony Orchestra. The Beethoven Club, having reorganized its orchestra, has elected Arthur Wallerstein director and Professor Bloom assistant director. The organization will give its concerts at the Lyric Theater, and great interest is being manifested by the musicians of the city.

The Memphis Symphony Orchestra will held its first meeting in January, when the season's work will begin with the cooperation of the Business Men's Club. The chief work of the organization for the winter, beside the concerts, will be the promotion of a new music hall with a seating capacity of 1,200, so arranged with a drop partition as to establish satisfactory acoustics. The Business Men's Club will contribute largely to the building fund. Augusta Semmes will again serve as manager of the orchestra, with practically the same officers as last year, and an additional committee, which was elected at the first meeting of the season, composed of W. A. Gage, Mrs. C. P. J. Mooney and Mrs. S. B. Anderson.

After a summer spent in Canada and Eastern points, Angelo Cortese has resumed his classes at his studios in the Glaslyn Building.

Prof. and Mrs. Jacob Bloom are at home after having spent the past four months in Europe.

The best attractions of the season at the Lyceum Theater have been musical features, and the manager, Frank Grey, declares he will endeavor in every way to promote musical interests throughout the season.

NOLA NANCE OLIVER.

## Gerville-Réache at Home.

Mme. Gerville-Réache, the noted contralto, who is to be the soloist at the New York Philharmonic Society concert in Carnegie Hall on November 16, is herewith represented in the role of Mme. Gerville-Réache Rambaud.



A CONTRALTO AND HER BAIKNS.

Paul Rambaud is the bright looking youngster at the right, and the youngest admirer of the contralto—judging from his expression—is George Rambaud, Jr.



## KANSAS CITY CONCERT SEASON OPENED BY GERALDINE FARRAR.

**Metropolitan Opera Soprano Gives Recital—Organ Recitals  
Growing in Popularity—Former Kansas City Musician  
Appears in London with Queen's Hall Orchestra.**

Kansas City, Mo., October 26, 1913.

Kansas City's musical season opened with a concert by Geraldine Farrar, who appeared last Friday afternoon at the Shubert Theater under the direction of Myrtle Irene Mitchell, before an enthusiastic audience that filled the theater to capacity. Miss Farrar's greatest success was won in the aria from "Madame Butterfly." Arthur Rosenstein was the piano accompanist, and Alwin Schroeder, the distinguished cellist, who is Miss Farrar's associate artist, was enthusiastically recalled many times.

\*\*\*

Paul Lawless, tenor, formerly director of the vocal departments of both Stevens College and the State University of Missouri, at Columbia, has opened a studio here and will make Kansas City his home. His appearance with Carl Busch in the latter's orchestral concert last May won a large circle of admirers for him. He is engaged as soloist for the Lindborg performance of Spohr's "Last Judgment" in December.

\*\*\*

Kansas City being the former home of Mrs. Louise Rieger, the news of her appearance in London with the Queen's Hall Orchestra under Sir Henry Wood, conductor, has been joyfully received by her many friends, admirers and former pupils here.

\*\*\*

Phoebe Brooks, violinist and teacher, has returned from her rest in Colorado, ready for her season's work. She is a busy teacher, and very much beloved. It is to be regretted she does not give more time to her public playing.

\*\*\*

Miss Lichtenwalter opened her season of fortnightly musicales in her studio Saturday afternoon at three o'clock. After a careful analysis of the four movements of the Beethoven sonata op. 31, No. 3, it was well played by Geraldine Shepard. Miss Lichtenwalter ended the program by playing the Symphonic Etudes by Schumann.

\*\*\*

An attractive program will be given this evening in Louise Parker's studio by the piano department of the Kansas City Musical Club.

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Organ recitals are becoming regular events here. The value of these free entertainments is difficult to estimate. The programs are almost, without exception, of high grade organ music. Edward Kreiser, of Independence Boulevard Christian Church, holds the record of having given one hundred and sixty-eight public organ recitals here. His programs cover all schools of organ playing, and it is interesting to note that his playing is appreciated by a large and intelligent public. Mrs. George Forsee has given sixteen programs in the Linwood Boulevard Christian Church. Lawrence Robbins is often heard in recital in different churches of the city. GENEVE LICHTENWALTER.

## Carl Flesch's European Season.

For the first half of the present season, Carl Flesch, the celebrated Hungarian violinist, has been booked for the following appearances:

September 26—Berlin. November 17—Jena.  
October 5—Berlin. November 18—Berlin.



Published by Hans Durnthoff.

CARL FLESCHE.

October 7—Halle. November 19—Berlin.  
October 8—Dresden. November 20—Thorn.  
October 9—Berlin-Friedenau. November 21—Gera.  
October 11—Leiz. November 22—Breslau.

October 15—Königsberg.  
October 16—Frankfurt a/M.  
October 21—Berlin.  
October 22—Hamburg.  
October 27—München.  
October 29—München.  
October 30—Stuttgart.  
October 31—Wiesbaden.  
November 1—Berlin.  
November 4—Leipzig.  
November 5—Berlin.  
November 6—Posen.  
November 8—Wien.  
November 11—Budapest.  
November 12—Wien.  
November 13—Prag.  
November 15—Karlsruhe.  
November 16—Mainz.  
November 24—Hamburg.  
November 25—Schwerin.  
November 27—Dresden.  
November 29—Düsseldorf.  
December 1—Cassel.  
December 2—Coblenz.  
December 3—Baden-Baden.  
December 4—Freiburg.  
December 6—Epinail.  
December 7—Nancy.  
December 11—Greifswald.  
December 13—Berlin.  
December 15—Frankfurt a/M.  
December 16—Amsterdam.  
December 17—Hass.  
December 18—Utrecht.  
December 19—Haarlem.  
December 20—Rotterdam.

Flesch sails for New York after his Rotterdam engagement and begins his American tour early in January.

## FRANCES ALDA SINGS AT PORTLAND.

**Metropolitan Opera Prima Donna Charms Oregonians—  
Schumann-Heink Tendered an Ovation at Her  
Recital—A New Club.**

445 Sherlock Building.  
Portland, Ore., October 26, 1913.

Before an audience of good size Frances Alda, the noted soprano of the Metropolitan Opera Company, opened the Portland Musical Association's course, October 23. Her program was made up of works by Secchi, Purcell, Carey, Cesar Franck, Sibelius, Greig, Debussy, La Forge, Woodman and others. Mme. Alda was heard for the first time here and she received more than sixteen recalls. Gutia Casini, cellist, and Frank la Forge, composer, pianist, assisted. Both responded to well earned encores. The Portland Musical Association, which was organized two years ago, is presenting well known artists at prices within the reach of music students. The association is composed of Mrs. Warren E. Thomas, president; Rose Bloch Bauer, Mrs. John F. Logan, Rose Coursen Reed, Delphine Marx, Mrs. Robert Strong, Emma B. Carol, Beatrice Dierke, Mrs. F. P. Young, Lulu Dahl Miller and Mrs. W. A. T. Bushong.

\*\*\*

An ovation was tendered to Schumann-Heink on the occasion of her concert at the Heilig Theater last Friday. Every chair was occupied and several hundred persons were turned away because they could not find standing room. The concert was given under the local management of Lois Steers-Wynn Coman. The program follows:

Erda scene from the opera Rheingold.....Richard Wagner  
Waltraute scene from the opera Götterdämmerung.....Richard Wagner  
Brangäne's Ruf from the opera Tristan und Isolde.....Richard Wagner  
Hirtenscene Liedchen from the opera Tannhäuser.....Richard Wagner  
Mme. Schumann-Heink.  
Sonata, E minor, allegro, adagio, gigue.....Bach  
Miss Fletcher.  
My Heart Ever Faithful.....Bach  
Die Ehre Gottes.....Beethoven  
Vom Tode.....Beethoven  
Bitten.....Beethoven  
Ich Liebe Dich.....Beethoven  
Mme. Schumann-Heink.  
Praelud.....Wagner-Wilhelm  
Spanish Dance No. 8.....Sarasate  
Miss Fletcher.  
When the Roses Bloom.....Louise Reichardt (17th century)  
Down in the Forest.....Landon Ronald  
The Mother Sings.....Ed. Grieg  
Dawn in the Desert.....Gertrude Ross  
Good Morning, Sue.....Leo Delibes  
Mme. Schumann-Heink.

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A new club, the Coterie Musicale, has just been organized to assist in the musical development of Portland. This fall and winter the organization will give a number of free concerts for the benefit of school children. Mrs. E. E. Coovert is president of the club. JOHN R. OATMAN.

## Evan Williams to Be Heard in New York.

H. Evan Williams, the celebrated Welsh tenor, will be heard in the following program at his New York recital in Aeolian Hall, Friday evening, November 7:

Recit., Deeper and Deeper Still, Jeptha.....Handel  
Aria, Waft Her Angels, Jeptha.....Handel  
(With organ accompaniment.)  
Recit., My Arms Against This Gorgias, Judas Maccabaeus.....Mendelssohn  
Aria, Sound an Alarm, Judas Maccabaeus.....Mendelssohn  
Song Cycle, To My Distant Beloved.....Beethoven  
Wandering.....Schubert  
Faith in Spring.....Schubert  
Impatience.....Schubert  
An Irish Noel.....Holmes  
Cradle Song.....Brahms  
The Youth's Departure to the War.....Homer  
Sorrow of Death (Hymn of Praise).....Mendelssohn  
(With accompaniment)

Charles Gilbert Spross will be the accompanist.

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The Land of Memory—Palace of Night—The Forest—The  
Graveyard—The Kingdom of the Future.  
3. The Return.  
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Slow in Starting—Many Musical Events to  
Come—The Debt Sir Arthur Sullivan  
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[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beausséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, October 31, 1913.

Most interesting of the musical topics of the moment for Parisians, and for the opera loving visitors to Paris as well, is the change in the direction of the Opéra-Comique. Albert Carré, who has been at the helm since December 27, 1897, will leave to succeed Jules Claretie as the director of the Comédie Française, the highest post of honor which the theatrical world of France has to offer. Public opinion considers that M. Carré's administration has been very successful. He was of course subject to a good deal of criticism, mainly arising from the situation which is always bound to result when the wife of a director is among the leading artists of the institution which her husband directs, as Mme. Carré has been at the Opéra-Comique, but he has maintained a high standard of excellence in the performances given there, immeasurably higher than the standard at the Opéra itself. It is interesting to note that, of all the new works produced at the Opéra-Comique during the almost sixteen years of M. Carré's administration, just three have had a genuine and lasting success, "Louise," "Madame Butterfly," and "Tosca." Of course there are several others—"Pelleas and Melisande," "Le Jongleur de Notre Dame," for instance, or "Aphrodite," Erlanger's opera, which has just passed its hundredth performance—which have been repeatedly given and still appear from time to time in the repertoire; but the really big successes were only the first named three operas. The management of the Opéra-Comique will now be undertaken jointly by three men, Paul-Baptiste Gheusi and the brothers Vincent and Emile Isola. Mr. Gheusi has for many years been connected with the stage management of the Opéra-Comique and is a dramatic author as well. His opera "Guernica," music by Paul Vidal, has been presented at the Opéra-Comique, and he, with Gustave Guiches, is joint author of "Céleste," music by Emile Trépard, the work which now is in rehearsal at that institution.

The brothers Isola began their theatrical career as slight of hand performers in the fashionable salons of Paris. As directors they began with a sort of café-concert establishment called "Parisiana," worked their way up to the management of two of the big vaudeville theaters, the Olympia and the famous Folies Bergère, being the first to introduce to Paris the spectacular musical reviews which have since become so popular, and then became directors of the municipal lyric theater, the Gaieté-Lyrique, of which they have made a great success and from which they are being promoted to the Opéra-Comique. Thus the three new men are all persons of much theatrical and managerial experience—and if three souls are able to have but a single thought and three hearts beat as one, we shall undoubtedly witness a thoroughly competent management of the Opéra-Comique. The management of the Gaieté-Lyrique passes into the hands of M. Charbonnel, who was associated with the brothers Isola in the management of the last summer season at that theater and who also has had the direction of large musical productions in the open air theaters of Southern France.

Another work in which M. Gheusi, one of the new co-directors of the Opéra-Comique, appears as part author of the book, is "La Miracle," music by Georges Hüe, which will be revived at the Opéra on November 3, with Mura-tore (whom you will hear later in the season in America), and Jeanne Hatto in the leading roles.

For one who, like myself, has been familiar with German musical doings and customs for the last few years, it is astonishing to notice how slow the concert season in Paris is in beginning,—but presumably it lasts so much

longer next spring to make up for it. By this time the concert season is in full swing in Germany, while it has in reality hardly begun here. There are certainly not enough concerts as yet to make up anything which can really be called a season. I have often heard American visitors to this city and even music lovers living here complain that concerts are so poorly advertised that it is hard to find out what is to take place. It is true that the amount of advertising done for the average concert here is hardly up to American ideas of what it should be, but



ALICE VERLET.

there is an invaluable help in the form of a small weekly paper called Le Guide du Concert, which appears every Saturday with a list of the concerts for the following week and with analytical programs of the most important of them. This can be obtained at the music stores, either by subscription or by purchase of single numbers.

One of the early concerts of special interest will take place on November 6, when the grand old master, Camille Saint-Saëns, will appear as pianist and organist at the Salle Gaveau for the benefit of a charity. On the day before, the Aeolian Company will present the pianola as soloist in an orchestral concert with the Lamoureux Or-

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chestra, M. Chevillard conducting. This is the first concert of this sort in Paris and it is arousing much interest in the musical world, the Figaro and the Journal having already devoted long articles to a notice of it. As a matter of musical history let us note that the first concert of the pianola with orchestra took place at Madrid in 1906,



A LUNCHEON PARTY IN PARIS.

Left to right: Leora Wight, Mme. Mausonart, A. J. Bernhardt, secretary to Maestro Campanini; Carolina White, Mrs. F. H. Snyder, Paul Longone.

at the Princess Theater, the orchestra being made up of forty-five men under Arturo Saco del Valle.

As a result of the recent visit of President Poincaré of France to the King of Spain, the Symphony Orchestra of Madrid, E. F. Arbos, conductor, is coming here for a special concert at the Theatre des Champs-Élysées, on October 29, under the patronage of His Majesty, and with two famous Spanish soloists, Pablo Casals and Achille Ruvard.

The Students' Atelier Reunions, so important a feature in the social life of the American colony, began their season last Sunday evening. Ernest Warburton Shurtleff is again the minister in charge, and delivers a short address each evening. The musical part of the program last Sunday was provided by Paul Oberdoerfer, first violinist of the Opéra, and Arthur Alexander, tenor. Mr. Oberdoerfer is an excellent violinist. His playing was heartily appreciated by the audience and he was obliged to respond to an encore. Mr. Alexander is always a great favorite with these audiences and last Sunday was no exception. Playing his own accompaniments as usual, he sang two groups, the first, "For Ever Blessed Be Thy Holy Name" (Jephtha), Handel; "Caro mio ben," Giordani; "Heimliche Aufforderung," Strauss, and the second "Where e'er You Walk," Handel; "Allerseelen," Strauss; "Ich Grolle nicht," Schumann, and "Le Plongeur," Widor. He was in good voice and sang with that careful attention to the full development of the musical as well as the vocal characteristics of the various numbers which always particularly distinguishes his work. The audience was not content with less than three encores, among them Mrs. Beach's "The Year's at the Spring." Next Saturday evening has May Esther Peterson, soprano, and the splendid pianist, Mme. Chailley-Richez, for soloists.

Jean Verd, the regular accompanist at these Sunday evening meetings, has just returned from his three months' trip to America, tremendously delighted with his experiences and anxious to go again another year. Mr. Verd returned on the steamship La Touraine and was a witness of the terrible disaster of the burning of the steamship Volturno, an experience which he is never likely to forget. And in America he witnessed no less than five fires, one of which burned down the barn where the automobile in which he was making a trip was temporarily stored, though luckily the machine was rescued, so that M. Verd was saved a wet walk home. He has already resumed teaching at his studio in the rue Vineuse.

Henri Eriquet, the English tenor, who will give a concert with the Orchestra Schmitz on December 8, will have two real novelties on his program, "Nature" and "Sehnsucht," songs for tenor voice with orchestral accompaniment, by the much discussed, admired and hated Arnold Schönberg. These are absolute novelties to the concert platform, as the composer is still working on the orchestration especially for this concert. That excellent American soprano,

Arnolde Stephenson, will also be heard in January in a special concert with this same orchestra.

To those in search of novelties for piano I would recommend a program which recently came into my hands of the young Scotch pianist, Winifred Christie, which includes a group made up as follows: Debussy, four preludes; Gabriel Grovlez, three pieces from "L'Almanach aux Images;" Campbell-Tipton, prelude, op. 26, No. 1, and "Etude en Octaves," op. 30, No. 1.

Nikolai Sokoloff, known in New York, and who has been established here since last spring, has decided to remove to London, as he has received an excellent offer from a very large institution, the Convent of the Sacred Heart, at Rochampton, to take charge of the violin teaching and later to conduct the convent orchestra. Mr. and Mrs. Sokoloff will be very much missed here, but their host of friends will wish them the best of luck in England. Mr. Sokoloff will return here in November for a concert.

Wager Swayne has just returned from a flying trip to America, the first in seventeen years, made necessary by the death of a near relative. In the years of his work here he has earned a big and well deserved success in his specialty of preparing pianists for public appearances.

Sebastian B. Schlesinger, the veteran American composer, is at his home in the Avenue d'Antin, where he will remain until leaving for his winter home in Nice, the middle of November. The orchestra at the Gaumont Palace, the largest cinematograph theater in the world, with a seating capacity of about 5,000 and an orchestra of over sixty musicians, is using several compositions of his this week, the "Wedding March," the "Children's March," a "Novelette" and an Etude. His nocturne, "L'Amour d'un Artiste," has already been played there with great success.

Emma Nevada has returned from her summer home in England and taken up her residence here again for the winter.

A visit to the studio of Regina de Sales showed that well known vocal teacher to be as busy as ever this win-



Photo by Ellis, Paris.

ARTHUR ALEXANDER.

ter. She has a number of promising pupils who will appear in public later in the season.

Jacques Thibaud, the eminent French violinist, who will make an extended tour in America later in the season, will be heard here for the first time this year on October 28, when he will be one of the soloists at the first concert of the Société Philharmonique, playing works of Brahms,

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Beethoven and Saint-Saëns, with Alfred Cortot, pianist, and Pablo Casals, cellist.

May Esther Peterson, the American lyric soprano, pupil of Jean de Reszke, who has already won an enviable reputation in concert and in appearances in the French provincial operas, will make her Paris debut as an operatic artist tomorrow evening on the stage of the Gaieté-Lyrique, singing the title role in Delibes' "Lakmé." The American musical colony takes great interest in the work of Miss Peterson and there will be a very large delegation present.

In listening to the opera at Parma, I was struck by the tremendous debt which Arthur Sullivan, in his operetta music, owed to Verdi, particularly to the Verdi of "Ballo in Maschera." There are at least three numbers in that opera which might absolutely have been from the pen of Sullivan if Verdi had not written them first, the finale of the first act, Riccardo's song in 6/8 time in the second act, and one other. Another thing, I was astonished that Verdi's "Don Carlos" is not more often produced. Musically it is vastly superior to "Trovatore," for instance, fully the equal of "Rigoletto" and in fact very little behind "Aida." The book, too, is excellently made. Much of the music is quite equal to the best ever written by the great Italian, and the orchestration is a fine example of Verdi on the way to the heights reached in the last three works. When interpreted by such artists as Bassi, Sammarco, Eleanora de Cisneros and Giannina Russ, with every fine point brought out of the orchestra by Campanini's master hand, it is a pure joy to hear, and I speak simply from hearing the rehearsals, as I could not remain for the performance. Speaking of Campanini, his departure from Paris last Wednesday on the boat train was very much in the nature of an ovation. Beside various persons prominent in the musical world, over one hundred members of the Beethoven Society of Paris, who had just sung in Parma under the maestro, were there to see him off. Signor and Signora Campanini were loaded down with flowers and as the train pulled out there was waving of handkerchiefs and a grand cheer, to which the maestro smilingly responded from the car windows.

Carolina White, prima donna of the Chicago-Philadelphia Opera Company, will leave tomorrow for America on the Kronprinzessin Cecilie of the North German Lloyd, accompanied by her husband, Paul Longone. Last week Mr. and Mrs. Longone gave an informal luncheon at the Cecil for Mrs. F. H. Snyder, the well known musical manager and vocal teacher of St. Paul, and her pupil, Leora Wight. Mrs. Snyder and Miss Wight are now in Florence and will soon sail from Naples, accompanied by Miss Wight's mother, on their way to visit Mrs. Snyder's son, professor at the University of Tien-Tsin, in China. They will also visit Japan and return home around the world.

### Don't Listen to the Band.

The voice of the cello,  
Exquisite and mellow,  
Is sweet to a soul that's in pain;  
I love the "toot, toot,"  
Of the resonant flute,  
And the violin's sobbing refrain.

The cornet and fife  
Help me bear up with life,  
While the note of the trombone is balm,  
And the sweet pi-an-o  
Razes sadness and woe  
With its softly, melodious psalm.

The organ is there  
With the melody rare,  
And even a Jew's harp will do,  
But save us, alack!  
From the torturing rack  
Of the band and its hullabaloo.

—Chicago Record-Herald.

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## VIENNA NOW HAS NEW CONCERT AUDITORIUM.

**Konzerthaus Is to Be Pride of the Austrian Capital—Description of Some of Its Attractions—Fine Organ and Remarkable Echo Effects—Bachhaus Recital—Work of Viennese Teachers.**

Vienna, October 18, 1913.  
The inaugural ceremony and opening of the new Vienna Konzerthaus is to take place tomorrow, Sunday, October 19, a portentous event which has been long and eagerly awaited by the entire Viennese musical world. His Majesty the Emperor Francis Joseph will lay the cornerstone in the presence of an extraordinary committee, which will include the architects, patrons and other functionaries connected with the undertaking. His Majesty will also attend the inaugural concert in the evening.

This immense new home of music in the Austrian capital was promoted and called into being by the united efforts of Viennese patrons of art and their several associations. It is a more than fitting substitute for the old Bösendorfer Saal, and represents a proud monument to the courage and enterprise of a people whose love for music is historic. It would be too cheap to call it "imposing," even in a relative sense, and I do not propose to go into details at once unnecessary and wearisome. Let it be sufficient to say that the new hall is worthy of the three men who conceived, planned and built it within two years, and that after the usual carpings and bickerings without which success never seems possible in any really big enterprise, Vienna at last is to have a temple of music of which she may justly be proud.

On Sunday morning last, October 12, a special preliminary inspection of the Konzerthaus took place by invitation and I was enabled through the courtesy of the indefatigable general secretary, Dr. Bodstiber, to form one of a party of some two hundred persons. We were conducted by the architects from room to room and hall to hall, through spacious anterooms and ornate vestibules—beginning with the Royal Academy of Music wing and finishing with the Konzerthaus proper—and finally sat down to an excellent lunch, elaborately prepared and given by Joseph Pohl, most genial of restaurateurs. A word as to his new establishment in the Konzerthaus. The big saloon is capable of seating 1,100 persons and there are in addition several smaller rooms, notably the French room and the Viennese room, both charmingly furnished in the Empire and Biedermeier styles respectively, each with its own cuisine, and replete with every modern comfort and device. The whole establishment is accessible to non-concertgoers by separate doors to the left of the main entrance. So much in recognition of what is already thought by many to become an unusually popular after theater rendezvous in Vienna.

The Konzerthaus building covers an area of 5,715 square metres. As to the interior, I must content myself by saying that no detail with regard to comfort or expediency would seem to have been omitted; that there are, in addition to the Students' Theater in the Academy, three concert halls in the Konzerthaus itself, and that for the great concert hall a separate paragraph is necessary.

Le voilà! Der Grosse Saal, capable of seating 2,030 persons, with a huge amphitheatrical platform, to accommodate 120 musicians and 800 singers, backed by a titanic organ of eighty registers, invisible behind an open screen of gilded metal scroll work, the whole in admirable taste and rich harmony, being crowned by an ornate, elliptical ceiling supported by sixteen massive Ionic marble columns, and flooded at will with soft masses of light from cunningly contrived prism lamps. Ah! that organ! and the Engelchor ("Angel Choir") of two hundred little invisible boy choristers. At the far end of the hall, opposite, and hidden in the ceiling, is an open "reverberator" arrangement whereby the faintest pianissimo effects may be produced, traveling thither overhead from the organ loft, and losing themselves—I don't know where. I was present at a rehearsal, and that uncanny whisper came from all around, unearthly after the stirring roar of the grand organ itself.

I had nearly forgotten the program to be heard at the inaugural concert. Here it is, first of a series of four:

Festiva! Prelude ..... Richard Strauss  
(Specially composed for the opening ceremony of the Konzerthaus.)

Ninth Symphony ..... L. van Beethoven  
Artists taking part: Aaltje Noordewier-Reddingius, Adrienne von Kraus-Osborne, k. u. k. Kammeränger Leo Slezak, k. u. k. Kammeränger Professor Dr. Felix von Kraus, k. u. k. Hoforganist Professor Rudolf Dittich, the Academy Choir of the Vienna Konzerthaus, the Schubert League, the Orchestra of the Vienna Konzerthaus.

Only two items, but what an "only"! Surely it will live long in the memory of those privileged to hear it. Director Ferdinand Löwe will conduct.

I am truly indebted to my distinguished friend and colleague at Paris, H. O. Osgood, for his graceful allusion, with regard to stealing my thunder. The subject matter he appropriated was Vienna operetta. I assure Mr. Osgood that he is not alone in wondering what has become of Leo Fall and Oscar Strauss, but so much is sure—when these gentlemen do break out again they may be certain of a warm welcome, for the Viennese theatergoer has this



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sterling quality—fidelity. He clings to his favorites as a limpet to a rock. Once accepted is for him established, and it is not his least lovable trait that he will continue to go to hear and applaud a favorite long past the zenith, who would in more fickle centers long since have been dethroned and ignored.

Puccini's "The Girl of the Golden West" will be produced for the first time in Vienna on Wednesday next, October 22, at the Royal Opera.

Our season is big with promise, and the musical firmament seems spangled with many stars. It is safe to say that we shall have the privilege of hearing the following celebrities—selected in haste and with apologies for eventual omissions—at the Opera, Konzerthaus, Musikvereinssaal and elsewhere within the next few weeks: Mmes. Tetrizini, Lilli Lehmann, Destinn, Otilie Metzger and Leo Slezak, Eugen d'Albert, Carl Flesch, Eugene Lamond, to say nothing of the series of concerts under the leadership of Director Löwe and such favorites as Richard Miller and Alfred Piccaver, of the Opera.

Wilhelm Bachaus merited his triumph on Tuesday evening, October 14, at the large hall of the Musikvereinshaus, and I had my first opportunity of witnessing how Vienna receives a favorite. Program:

Sonata, F sharp minor ..... Schumann  
Mazurka, B major, op. 63 ..... Chopin  
Mazurka, F minor, op. 63 ..... Chopin  
Nocturne, E sharp major, op. 55, No. 2 ..... Chopin  
Prelude, B minor ..... Chopin  
Berceuse ..... Chopin  
Ballade, A flat ..... Chopin

Allegro, G major ..... Scarlatti  
Scherzo, F major ..... Scarlatti  
Adelaide ..... Beethoven-Liszt  
Mit einem gemalten Bande ..... Beethoven-Liszt  
Soirée de Vienne, D major ..... Schubert-Liszt  
Ich höre ein Bächlein rauschen ..... Schubert-Liszt  
Walderauschen ..... Liszt  
Hungarian Rhapsody No. 12 ..... Liszt

The Schumann number was practically flawless and the ballade in A flat a gem, but it is idle to make distinctions, since tone, technic and interpretation were admirable throughout, with the possible exception of the two mazurkas. The selection of numbers was also excellent. At the end of the concert the player was kept walking to and fro between lobby and platform, platform and lobby, for a stormy twenty minutes and had to concede four encores, among them Raff's exquisite little "Fileuse." Herr Bachaus certainly has added to his reputation and the management (Gutmann-Herr Knepler) is to be congratulated. The artist is to return here October 28 for his farewell concert at the Konzerthaus.

Florence Trumbull needs no introduction to the reader, either in her capacity of assistant to Professor Leschetizky or as an artist playing in European centers when her duties here—recently increased by the addition of several American teachers desirous of learning the Leschetizky method—permit her to fulfil such engagements; engagements, by the way, that invariably bring her high praise from the critics. Fresh from the throes of moving, Miss Trumbull yet found time to receive me in her charming new studio in the Laudongasse, where I learned inter alia that two of her most brilliant pupils, the Brailowskys (Russian brother and sister), to whom allusion has already been made in these columns, will give two separate concerts here early in November. Miss Trumbull will also appear before the Vienna public at her own concert, later in the season.

Malwine Bree, the well known exponent of the Leschetizky method, is hard at work coping with the demands of her numerous pupils, and when I called I had to content myself with an extremely gracious reception and the promise of an early repetition of my visit when my detail hankering soul is to be appeased.

Another busy person at this busy season is Prof. Leopold Godowsky, for in addition to his arduous duties at the Meisterschule (which entail the arrangement of concerts and the supervision of an influx of new students) he has to put his house in order for his approaching concert tours in Italy, the United States, and his later itinerary, which will include such exotic centers as Bucharest, Constantinople, Smyrna and Athens. It is significant that the famous pianist has just been compelled to cancel an important engagement at St. Petersburg, where he was due to play the Glazounow concerto. He appointed one of his pupils to fulfil the engagement in his stead.

To those whom it may concern: An edition containing the complete series of piano études for the left hand, by Prof. Leopold Godowsky, has just been brought out. Publishers: Haslinger, Vienna, and Schlesinger, Berlin.

FRANK ANGOLD.

### Sulli Pupil Praised.

Edna Wise, a pupil of Giorgio Sulli, the well known New York vocal teacher, recently sang at a concert in her home town, Kenton, Ohio, and was enthusiastically received. Miss Wise was complimented upon the marked improvement shown in her voice since she began studying with Mr. Sulli early this past summer. Those who heard her last year in a concert in Kenton, and who attended this recent affair there, expressed surprise at the development in her singing, especially in consideration of the short time Miss Wise has studied with Mr. Sulli.

Miss Wise has sung frequently of late throughout Ohio. She praises Mr. Sulli highly and gives him all credit for the fine results obtained.

Secretary Daniels is reported to favor the giving of singing lessons in the navy. A vocal broadside of ragtime undoubtedly would prove highly effective in getting rid of an enemy.—Rochester Post Express.

Dresden has been hearing "Meistersinger," the "Ring" cycle, "Lohengrin," "Salome," "Rosenkavalier," "Ariadne" and "Jewels of the Madonna."



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## ST. LOUIS MUSICAL SCHOOLS REPORT INCREASED ENROLLMENT.

**City Too Modest in Self Exploitation—Southwest Beginning to Appreciate Musical and Educational Advantages of Missouri Metropolis—Many Recitals.**

St. Louis, Mo., October 26, 1913.

The various conservatories and schools of music in St. Louis report a general increase of students over the past year. The great Southwest is sending more and more pupils every season to the Missouri metropolis, who realize that here there are excellent teachers in all branches of musical instruction to be had. Also the reputation of the St. Louis Symphony Orchestra, which gives fifty concerts each season, is extending at a rapid rate. Then our miscellaneous concerts and recitals, the opera season, many lecture courses, our fine libraries, all of which attract. The fact is that St. Louis has been too modest in the exploitation of its own. The spirit which has animated other larger cities to advertise their advantages must enter our enterprises. Our musical institutions, our artists, our instructors should be well known throughout the Central West, and should receive as liberal a patronage as those in our sister cities.

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An interesting recital was given by the vocal students of William John Hall at the Musical Art Hall, Saturday evening, October 18. They were assisted by piano students of Addye Yeargain Stemmler. The program follows:

Piano duo, Allegro con Grazia (Symphony Pathétique)  
Miss Yeargain and Mrs. Stemmler.

Vocal—  
None but the Lonely Heart.  
No Word from Thee.  
Miss Junker.

Vocal—  
If You but Knew.  
Was I Not a Blade of Grass?  
Whether Day Dawns.  
Mrs. Tuxhorn.

Piano—  
March, Song of the Lark.  
Nocturne, op. 10, No. 1.  
Miss Chamberlain.

Vocal—  
Pimpinella.  
Serenade.  
Mr. Moir.

Vocal, aria, Farewell, Ye Mountains.  
Miss Doorley.

Piano—  
Danse Russe.  
Danse Mirlitons.  
(Nutteracker Suite.)  
Miss Yeargain.

Vocal—  
Don Juan's Serenade.  
Pilgrim's Song.  
Mr. Starck.

Vocal—  
Endless Love.  
Cradle Song.  
Why.  
Mrs. Kruttsch.

Piano duo, Marche Slave.  
Miss Yeargain and Mrs. Stemmler.

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Nina Ruth Bennett and Emma Lee Browning, students of the veteran vocal instructor, John Towers, gave a recital at the Church of the Redeemer, Thursday night last. They were assisted by Dayne Christine and Mr. Towers. The following program was given:

Barcarolle, Tales of Hoffman.....Offenbach  
Misses Bennett and Browning.

Merry Sunshine.....Glover  
The Spring Has Come.....Maude White  
Miss Bennett.

Ständchen (serenade).....Schubert  
Sunbeams.....Landon Ronald  
Miss Browning.

Sognal.....Schira  
Love Is a Bubble.....Allisen  
Miss Bennett.

Eternamente (For All Eternity).....Mascheroni  
A Child's Prayer.....Harold  
Miss Browning.

Piano solo, La Campanella.....Paganini-Liszt  
Dayne Christine.

Printemps qui commence.....Saint-Saëns  
Welcome, Pretty Primrose.....Pinauti  
The Worker.....Gounod  
Miss Bennett.

Ninety and Nine.....Campion  
Lullaby from Jocelyn.....Godard  
Frühlingzeit.....Becker  
Miss Browning.

Recitation, The Drunkard's Story (by request).....Anon  
Mr. Towers.  
O, That We Two Were Maying.....Mary Smith  
Misses Bennett and Browning.

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An artists' recital was given Tuesday evening at Henneman Hall by Helena Cassell, soprano, and Mary Maiben Allen, contralto. Mrs. Cassell comes from Oakland. She has been studying voice with Alexander Henneman the past year, and is not only a singer who possesses a beautiful voice and a fine stage presence, but she has had marked success as a teacher of children in piano playing, elementary harmony and ear training. Her class has grown at a remarkable rate during her St. Louis residence. Mary Maiben Allen, contralto of the Kingshighway Presbyterian Church, came here from Detroit last winter to study with Mr. Henneman. Miss Allen also is a member of the Choral Arts Society. The following program was presented:

Duet, I Would That My Love.....Mendelssohn  
Three songs from A Cycle of Life.....Ronald  
Prelude.  
Spring.  
Summer.

Mrs. Cassell.

Gretchen Am Spinnrade.....Schubert  
Es Blinkt der Thau.....Rubinstein  
Autumn Gale.....Grieg  
Miss Allen.

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Aria, One Fine Day, Madame Butterfly.....Puccini  
The Year's at the Spring.....Beach  
From the Land of the Sky Blue Water.....Cadman  
The Birthday.....Woodman  
Mrs. Cassell.

The Voice of the Rain.....McCoy  
Es War ein Traum.....Larsen  
Love's Dilemma.....Richardson  
Angus MacDonald (Scotch folksong).....Roedel  
Miss Allen.

Duet, Come Live with Me and Be My Love.....Foots  
Mr. Henneman at the piano.

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A noteworthy concert was given under the direction of Frederick Fischer and his orchestra of symphony society musicians, under the auspices of the Kirkwood Home and School League at St. Peter's Hall, Friday evening. The program was as follows:

Overture, Semiramide.....Rossini  
Waltz, Les Patineurs (The Skaters).....Waldteufel  
Violin solo, Zigeunerweisen.....Sarasate  
Ellis Levy.

Selections from Lohengrin.....Wagner  
Berceuse.....Karganoff  
Little Serenade.....Gruenfeld  
Excerpts from Madame Butterfly.....Puccini  
The Seemstress.....Lehar  
Badinage.....Herbert  
Selections from The Firefly.....Friml  
\*\*\*

A piano recital was given by Tessie Demsky and Elsie Umbach, pupils of Clara S. Frederich, assisted by August Reisch, at Kleekamp's Hall, 3121 Grand avenue, Sunday afternoon. This program was given:

Duet for two pianos, Faust, Grand Fantasia on Themes from  
Gounod's opera, Faust.....Kunkel  
Tessie Demsky and Elsie Umbach.

Solo, Rhapsodie Hongroise No. 13.....Liszt  
Elsie Umbach.

Solos—  
Lichtertanz der Bräute von Kaschmir.....Rubinstein  
Venetian Sunset.....Kunkel  
Saccato Caprice.....Vogrich  
Tessie Demsky.

Violin solo, Concerto No. 1 in A minor.....Accolay  
August Reisch.

Piano solos—  
Adagio from Moonlight Sonata, op. 27.....Beethoven  
Valse, op. 64, No. 1.....Chopin  
Rondo Capriccioso.....Mendelssohn  
Elsie Umbach.

Piano solo, Rhapsodie Hongroise No. 2.....Liszt  
Tessie Demsky.

Violin duet, Spring Awakening.....Bach  
August Reisch and J. A. Frederich.

Piano solo, Sextet from Donizetti's Lucia de Lammermoor,  
for the left hand only.....Kunkel  
Elsie Umbach.

Solo, Rigoletto, Morceau de Concert.....Liszt  
Tessie Demsky.

Duet for two pianos, Midsummer Night's Dream, introduc-  
ing Nocturne, Dance of the Elves and Wedding March,  
Mendelssohn-Kunkel  
Tessie Demsky and Elsie Umbach.

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Louise Homer, the Metropolitan Opera contralto, gave a song recital at the Odeon, Thursday night, under the management of Hattie Gooding.  
E. R. KROEGER.

## INDIANAPOLIS CONSERVATORY EVENTS.

**An Artistic Song Recital—Opera Rehearsals and Study.**

Indianapolis, October 26, 1913.

Johann Berthelsen, baritone, of the Indianapolis Conservatory of Music (Edgar M. Cawley, director), gave his debut recital at Hollenbeck Hall on October 21. With the assistance of Charles H. Gabriel, Jr., pianist, the following program was given: "Frühlingsglaube" and "Der Lindenbaum" (Schubert), "Ich Grolle Nicht" (Schumann), Sonate, op. 26 (Beethoven), "L'Heure Exquise" (Hahn), "J'ai Pleure en reve" (Fluc), "A toi" (Bemberg), "Jeux d'eau" (Ravel), Ballade, No. 1 (Brune), Prologue from "Pagliacci" (Leoncavallo), "Mephisto Waltz" (Liszt), "A Spirit Flower" (Campbell-Tipton), and "The Love of Yesterday" (Charles H. Gabriel).

Mr. Berthelsen sang with artistic style, and his interpretations reflected musicianship and poise. His enunciation in French, German and English was fine and his personality is one of graciousness, which brings his audience in instant sympathy with his work.

One of the most novel and interesting numbers on the program was the Ballade by Brune. This is a number of unusual musical value and should find a place on the programs of more pianists. Mr. Gabriel was much enjoyed in his share of the program and also shared in the honors as a composer, his song being one of merit and real artistic worth. Miss Alta Randall supplied very artistic accompaniments.

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The Indianapolis Conservatory School of Grand Opera, under the direction of Johann Berthelsen, has organized and begun rehearsals twice weekly for the study and performance of operas. Scenes from the following operas will be given this season: "Carmen," "Martha," "Il Trovatore," "Romeo and Juliet," "Madama Butterfly," and "Marriage of Figaro." There are some twenty voices registered already, and the school promises to be a valuable acquisition to the educational advantages of Indianapolis.

## AMERICAN WORKS FEATURED.

Three members of the artist faculty of the Indianapolis Conservatory of Music (Edgar N. Cawley, director) will give a program of American composers' works early in December. In fact this will be the first of a series of American music recitals. Those taking part will be Charles H. Gabriel, Jr., pianist; Johann Berthelsen, baritone, and Gaylord Yost, violinist. At the first recital Mr. Yost will give the John A. Carpenter sonata for violin and piano, besides two other manuscript pieces by Mr. Carpenter. These will be given for the first time. It is the intention of the faculty of the Indianapolis Conservatory of Music to present new and worthy American compositions at various times throughout each season, and American composers having manuscripts and desiring their performance can communicate with Gaylord Yost, 430 North Meridian street, Indianapolis, Ind. Songs, piano, and violin and piano pieces are especially solicited.

"I see that the Prince of Wales is learning to play the bagpipes."

"Do they play the bagpipes? I always supposed they tortured them."—Chicago Record-Herald.

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## LONDON HAS WOMEN SYMPHONY PLAYERS.

**Queen's Hall Orchestra Numbers Six of the Fair Sex Among Its Membership—Scriabine Symphony Heard—Woman Composer Scores in an Unconventional Composition—Hermann Klein's Interesting Lecture—American Baritone Is Successful—Concerts Galore.**

30a Sackville Street, Piccadilly W., }  
London, England, October 25, 1913. }

On the occasion of an orchestral concert given at Queen's Hall last May, under the direction of a young London musician, when the orchestra was constructed of picked men from the London Symphony and the Queen's Hall Orchestras, augmenting a nucleus of some twenty-five women players in the string section (which nucleus have met regularly the last season or two for orchestral rehearsing under the guidance of an instructor), the writer of these notes commented on the concert as follows: "That there are many good women violinists no one questions; and there is really no sane reason why they should be debarred from membership in any professional orchestra. The only desideratum should be efficiency, and after these twenty-five of twenty-six lady violinists have had a little more experience, the London Symphony Orchestra and the Queen's Hall Orchestra may find some of them knocking at their doors for admission as regular members." And now it has come to pass! The prophet's words are come true! At the first symphonic concert given this year by the Queen's Hall Orchestra under Sir Henry J. Wood, six women players appeared as regular members of the Queen's Hall Orchestra—two in the first violins, two in the second violins, and two in the viola section. At an audition held early in the season by Sir Henry J. Wood in his quest for additional violin material, several women violinists presented themselves for a hearing in anticipation of an engagement if their ability warranted that serious consideration. Sir Henry J. Moore found the material too excellent to allow prejudice to prevail, and so he has instituted an innovation that no doubt will be followed by other first class symphonic orchestras as time rolls on and the natural evolution of things evolve. The names of the six fortunate woman players are the Misses J. Grimson, E. M. Dudding, D. Garland, J. C. Stewart, S. Maturin and R. Clarke.

The program of the first symphonic concert by the Queen's Hall Orchestra consisted of the first performance in England of Scriabine's symphony No. 3 in C, entitled "Le Divine Poeme"; overture to Rimsky-Korsakow's "Ivan le Terrible"; an arrangement for orchestra, by Sir Henry J. Wood, of Bach's toccata in F, and Casals as soloist in

the Dvorák concerto in B minor for cello and orchestra. The Scriabine symphony was naturally the great feature of interest. And it is a wonderfully attractive composition. Technically, it is like all Scriabine's compositions, beyond reproach, and in mood and feeling it expresses tremendous charm and intensity of conviction. In tonality, modern but never ugly, it wends its way through three movements without break, taking about fifty-five minutes for performance. It was brilliantly played by the Queen's Hall Orchestra. At its second symphony concert, the orchestra will present Max Reger's concerto for orchestra, in the olden style,



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A. Herbert Brewer, Camille Saint-Saëns and Herman Klein, with their autographs.

opus 123, which was first performed at Frankfort-on-the-Main, October 4, 1912.

The cast for the first performance of Raymond Rôze's opera, "Joan of Arc," to be given at Covent Garden, November 1, embraces the following named artists:

Joan of Arc.....	Lillian Granfelt
Jacques D'Arc, Father of Joan.....	Norman Williams
Durand Lazard, Uncle of Joan.....	Furness Williams
Charles VII., King of France.....	Henry Rabke
Gerald Machet, confessor to Charles and Theologian,	
	Minitto Klitgaard
Regnault de Chartres Archbishop of Rheims and Chancellor,	
	Cormac O'Shane
Estienne de Vignolles, surnamed "La Hire," a general in	
the King's Army, a loyal partisan to Joan....	Edward Ramsey
Earl of Dunois, surnamed "The Bastard of Orleans," half	
brother to the King.....	Raoul Torrent
Philip, Duke of Burgundy, allied to the English forces under	
the Duke of Bedford.....	Charles Mott
Isabeau de Baviere, the Queen Mother.....	Dora Gibson
An English Soldier.....	Julian Kimbell
Raymond, page to Joan.....	Renee Gratz
De La Tremouille, Prime Minister.....	Raymond Loder

The action takes place in France from A. D. 1429 to 1431.

At her concert given in Queen's Hall, October 21, Margaret Meredith brought forward a program constructed, in the major portion, of her own compositions. These were, quintet in E flat minor for piano, violin, flute, clarinet and cello, interpreted by Mrs. Meredith, pianist; Jacques Thibaud, violinist; Edith Penning, flute; Charles Draper, clarinet, and May Mukle, cellist. A song cycle entitled "O, Thou Dear Mortal," sung by Charles Mott; a group of songs for soprano voice, by Ada Forrest, and the contralto solo, "The Lord Is My Shepherd," by Phyllis Lett, with cello obbligato by Miss Mukle. M. Thibaud was heard also in the composer's rhapsody for violin and piano, entitled "O, Wondrous Day," and the closing number on the program was a selection from an allegory, "The Pilgrim's Way," for soprano, contralto, baritone, flute and clarinet, in which Ada Forrest, Phyllis Lett, and Charles Mott were heard in the soprano, contralto and baritone roles respectively; and Edith Penning and Charles Draper in the flute and clarinet obbligati. The opening number, the quintet,

has, as the program notes stated, "a program, but one too intimate in character to be revealed in detail to those to whom it could carry no personal note." It was written "in memory of a noble life, and is an attempt to express in terms of music the dominating emotions that swayed a human soul from youth to maturity." In this particular work the composer has employed some very good melodic material. Portions of it are particularly ingratiating, notably the finale. It was played with charm and finish and Mrs. Meredith responded to many recalls. The song cycle, "O, Thou Dear Mortal," followed, in the arranged order of the program and was sung with fine effect by Charles Mott. Consisting of four numbers, the third, which is entitled "If we must part," is a song of excellent value; it gives good opportunity to the voice and is altogether a song that may be delivered with good and telling effect. In the violin rhapsody, which came next, Mr. Thibaud's beautiful tone and general finesse of exposition, made the most of a charming little number. A group of miscellaneous songs for soprano was preceded by the contralto solo, "The Lord Is My Shepherd," in which number the lovely voice of Phyllis Lett and her sympathetic feeling for its mood, greatly enhanced the sentiment of this attractive song. In the four soprano songs Ada Forrest was a capable and artistic interpreter of their respective values. "Frieden's Gebet," a setting of the poem by Goethe, and sung in German, is one of the best of the composer's songs, and it made an immediate appeal to the audience last Tuesday. The closing number on the program, a scene from the composer's musical allegory, is a melodious little work with an attractive piano accompaniment. It was particularly well sung and presented with much charm and polish. The entire program revealed Mrs. Meredith as a composer of undoubted talent and musical feeling. She gives promise of greater things and her future work will be awaited with much interest by her many friends and admirers. She was repeatedly recalled at the close of her program and received a number of lovely floral tributes.

Tina Lerner, the young Russian pianist, has been spending a few days in London, and playing in some of the more important provincial cities. At the recent concert by the Manchester Orpheus Glee Club, Miss Lerner appeared as soloist and among the many favorable criticisms which appeared in the daily press, may be mentioned the following paragraph from the Manchester Courier of October 15:

Tina Lerner was heard in three Chopin selections, the fantastic in F minor, a study, op. 25, No. 3, and the first value, op. 34. The study was given in amazing deftness and clarity of execution, the value had a fluttering brilliancy that was altogether charming. Later the deftness of the study was repeated and amplified in the "Arabesque" by Arthur Hinton and Rubinstein's barcarolle in A minor was played with a rhythmic suggestiveness and a variety of touch amazing in its eloquence. The almost uncanny power of an astonishing performance of Tausig's caprice on a Strauss waltz left no one in doubt that in Miss Lerner we have a pianist rapidly qualifying for a place among the great masters of the keyboard.

The recital by Doris Barnett, the young Australian pianist, given at Bechstein Hall, October 21, proclaimed her a worthy disciple of her master, Godowsky. She has a good strong touch and with a little more experience in public work she will acquire the necessary freedom and ease that the proper exposition of an exacting program demands. In her playing of the Bach-Busoni chaconne she displayed her great technical command and in the Schumann fantasia her well disciplined musical feeling. A group by Chopin, two compositions by Russian composers, and the Saint-Saëns toccata completed Miss Barnett's program. This was the young pianist's first appearance in London. She was well received by her audience.

An interesting lecture and demonstration on the Ostrovsky system of hand development was given at the Ostrovsky Institute, October 17. The lecturer gave some very interesting and detailed information on the various forms of hands and the kind of treatment that should be applied to their greater development. At the close of the lecture a demonstration was given of the various uses of the Ostrovsky appliances and apparatuses, and an audience comprising many teachers of piano and of string instruments followed closely the lecturer's remarks and the illustrative work with the appliances. Mr. Ostrovsky, head of the Institute, who has been giving demonstrations in Berlin the last fortnight, will shortly return to London to resume his duties at the Institute in Leinster Gardens, W.

Hermann Klein, who is one of the strongest of advocates for opera in English and who is an authority on the pronunciation of English, and its proper enunciation in the singing of English texts, made some interesting remarks on the subject in general, in an interview with a representative of the Pall Mall Gazette, in the October 21 issue. Mr. Klein has recently published through the press of Metzler & Company a new English translation of Bizet's "Carmen," and it was in relation to this particular work that his interviewer questioned him. "The old translation of Carmen," said Mr. Klein, "was not a true rendering of the original libretto and did not do justice to the famous authors, Henry Meilhac and Ludovic Halévy. Henry Her-

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see, the translator, got none of the verve—the characteristic spirit of the original. It was a vast deal of commonplace, and, what was still worse, it compelled an enormous number of alterations in the actual musical text of Bizet. It has been my object, in this new version, to restore what was lost in Hersee's version, and to bring out the drama of the original libretto, which I consider one of the finest operatic librettos in existence. \* \* \* I have done my very best to produce, as it were, an English reflex of the original to fit the music in every possible respect, and with as few textual alterations as possible, a reflex which will be understood of the people and not less easily executed by the singers." The work is to be given by Raymond Rôze during his season of opera at Covent Garden, and, continuing Mr. Klein said: "The singers are now rehearsing the opera every day, and I am also attending to rehearse with them the English diction. Everything must depend upon the enunciation of the singers. If this is good, and I believe it will be, every syllable of the text ought to be brought home to the ears of those who are listening." Mr. Klein has just returned from the Blackpool competition festival, where he adjudicated for two days.

The Société des Concerts Français begins its sixth season November 13 with the first of its series of four concerts. The aim of the society is to seek to spread a better knowledge of French music among the British public. The artists engaged for this season's concerts are—for the first concert on above mentioned date, Jane Bathori and Henri Etlin, when the program will be devoted to the works of Debussy and Ravel. For the second concert the Parisian Quartet, comprising the Messrs. Willaume, Caruette, Macon and Feuillard, will appear and the composer, Roger Ducasse, will take part in a performance of his quartet for piano and strings and will also play a number of his new piano compositions. The Gabriel Fauré quartet in C will be heard on this program and Mme. Durand-Textein will sing a group of songs by M. Ducasse. At the third concert, February 16, Ravel's string quartet will be played by the Parisian Quartet and Mme. Feuillard will be the pianist in Gabriel Dupont's "Poème" for piano and strings. This same program will bring forward Hélène M. Luquiens in songs by Dupont and René Lenormand, and also some French and Canadian folksongs. At the last concert, which will be given in May, Albert Roussel will conduct his *musique de scène* from "Le Marchand de sable qui passe," for small orchestra; and Mme. Balguerie will sing a number of his songs. The "Suite Basque" by Charles Bordes will also figure on this program. To quote from the society's prospectus: "It is a purely artistic organization; any surplus on a season's working would be affected to the improvement of the standard of the concerts, or the increase of their number." The society is under the patronage of the French Ambassador and the committee governing its affairs is composed of Mrs. Grundtvig, the Rev. J. B. Croft, M. A., Edwin Evans, H. G. Dakyns, and M. T. J. Guérille. The membership lists include the names of many representative persons.

At his first London recital, given at Bechstein Hall, October 18, Arthur Herschmann, the American baritone, made a most favorable impression. His program was a varied one and constructed with an artistic sense of balance and contrast. He possesses a voice under excellent control and of an agreeable and resonant quality, and in the presentment of his various numbers he evinced a thorough knowledge of finished vocalization and innate musical feeling. If selection of any one song may be made for special mentioning, then in Schubert's wonderful song, "Doppelgänger," it may be said the singer reached the acme of finished vocal art and command of expression. Mr. Herschmann was accompanied by Richard Epstein with his usual skill and sympathetic musical feeling.

At his third and last concert, Florizel von Reuter presented a program of unusual attractiveness which he interpreted in masterful fashion. In a line, heading the program, it was announced that the young violinist would play on a Joseph Guarnerius kindly loaned him by Messrs. Hart & Sons, of Wardour street. And an exquisite instrument it proved to be. Its beauty of tone the violinist revealed to the full in the Bach suite in D minor for violin alone. Given a good violin Mr. von Reuter produces a tone of compelling beauty and musical charm, as he fully demonstrated in this third program of his. As a musician Mr. von Reuter has no superior and few equals among the younger generation of violinists, and in his reading of the Bach and the Joachim Hungarian concerto which followed, his trained musicianship and right musical feeling was apparent in every phrase and in the outlining of his big-broad, comprehensive idea and conception. All violinists are acquainted with the tremendous difficulties of the Joachim concerto; it ranks supreme in this respect, and is therefore but infrequently heard in the concert room. But as presented by Mr. von Reuter there was no hesitancy, no indecision in any difficult passage; it was, in its first and third movements, a perfect example of bravura playing,

tempered by the young violinist's musicianship and his innate good taste. It was truly a memorable interpretation. The second half of the program was given to a caprice by Guiraud; some paraphrases on Roumanian themes by Mr. von Reuter; and the Vieuxtemps fantasia. In this last named work the soloist proved his capacity for expressing the charm and poetic significance of the French school of violin playing. The brilliancy and elan of his reading of the fantasia was tremendous in its effect upon the audience and was expressed in repeated cries of "bravo," and in prolonged applause. Mr. von Reuter's renewal of his acquaintance with the London musical public has served to reestablish him in their goodwill and admiration of his great talent. He was accompanied at the piano by Willy Scott, who will accompany him on his Scandinavian tour in November and December. Later Mr. von Reuter will tour in the Orient, returning to England in the early spring of 1914.

John Thompson, the American pianist and pupil of Maurice Leefson, head of the Leefson Conservatory of Music



THE NATIONAL GALLERY, LONDON.

in Philadelphia, made his London debut in a recital at Bechstein Hall, October 21. Mr. Thompson played a well constructed program with confidence and brilliancy. He has a wonderfully clear, incisive touch; his tone is sparkling to the last degree in passage playing, and of great charm in a work like Mendelssohn's scherzo in E minor, with which he scored a great success. Guided by a well balanced musical intelligence, apparent in all he does, Mr. Thompson is a young pianist of an undoubted brilliant future. In a group by Chopin, he may not have quite reached the cultured and artistic poise and expression that the older and more experienced pianists accustom one to expecting, but nevertheless there was nothing objectionable or aggressively inartistic in any one of the five compositions. He has been, evidently, well trained in musical expression, and the means to that end, and has individuality of thought and understanding of his own. Mr. Thompson gives a second recital October 20.

The talented boy violinist, Sigmund Feuermann, gave a recital at Bechstein Hall, October 23, when, accompanied by Richard Epstein, he presented, among other numbers, the "Kreutzer Sonata" and the Max Bruch G minor concerto. There is no questioning the talent of this thirteen-year old boy, but it is a thousand pities that he is not allowed to develop along more serene and healthy lines of training. The child has a wonderful bow arm, and produces a tone of vibrant strength and quality. His broad sustained tone of both the down and the up bow is an accomplishment possessed by not every "grown up" public performer of renown. But that he should be subjected to the excitement and nervous tension of public playing is to be regretted. It is sure to be detrimental to his greater development. That he has the gift of technical proficiency should not blind his guardians to the necessity of other desirable qualities that will come with but the most careful training. He is greatly undersized for his age. He is like a lad of eight or nine, instead of thirteen years, his present age. The usual thing is to find the matured one, who has first appeared as a prodigy, a kind of prematurely withered and wasted one, with no capacity to invest his interpretations with any warmth or deep feeling. A little of the science of eugenics applied to the parents and guardians of gifted children would not be out of place in many a case.

Arthur Alexander, the English pianist, at his recital at Aeolian Hall, October 21, gave an interesting reading of three piano compositions by Scriabine, entitled Poem, opus 32, No. 2; prelude, opus 37, No. 3, and sonata, opus 53, No. 5; the latter a sonata in one movement. The three works mentioned are of the extreme dissonant order, though never degenerating into actual ugliness. The first named is a very brilliant and pianistic work; the second, not quite so brilliant, nor quite so attractive; and the third a peculiar and rather dissatisfying work; that is, that was the impression after a first hearing, which also left but an indifferent inclination for any future hearings. However, as in all his interpretations, Mr. Alexander brought to bear upon his readings, his virile, temperamental mode of delivery, creating in all he did a sustaining interest and charm. He proved himself an excellent musician and pianist, and one of right good musical feeling. EVELYN KAESMAN.

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OTTILIE METZGER AS ORPHEUS.

accompanying excellent photograph represents the great German contralto in this role.

### Franz Kohler-Lena Mason Erie Recital.

Reproduced below is the Erie Dispatch estimate of the Franz Kohler-Lena Mason recital, given in Erie, Pa., recently.

Franz Kohler, the well known violinist, was formerly director of the violin department of Oberlin Conservatory of Music, also concertmaster of the Pittsburgh Symphony Orchestra.

Lena Mason, one of the leading sopranos of the Century Opera Company, is a pupil of Giorgio Sulli, New York:

To Franz Kohler belongs most of the credit for the undertaking; it requires courage to be a pioneer, but if the future is to be measured by the achievement of last night there need be little fear of the ultimate outcome. The recital last night was put on a high plane, not only by the participants in the program, but by the choice of numbers. It was one of those well balanced programs which left the auditor wanting more.

Sharing honors with Mr. Kohler last night was Miss Mason, who came here almost a stranger, but who goes away with a very warm invitation to come again. Not only with her voice did Miss Mason conquer last night; she fortunately possesses a charm of manner that is compelling, a piquant and alluring stage presence that is endearing and a smile which radiates good nature. And with all this Miss Mason is pretty.

Her program, to most of the auditors, was too brief. Miss Mason scored from the first when she sang that favorite coloratura aria from Verdi's "Traviata," "Ah fors e lui" ("Perchance 'Tis He"). In this aria of Violetta's Miss Mason had ample opportunity to display her powers and technique. She possesses a clear and sweet voice, powerful in its entire register, and she sings with perfect ease. The few vocal pyrotechnics which the aria contains were set off with absolute sureness of control and with the necessary histrionism.

Mr. Kohler was most warmly greeted and before the evening was over he showed that in concert work he is excelled by few violinists. Mr. Kohler possesses what is necessary; he has temperament and he has imagination; he has a fluent wrist and digital expertness. Further he has the strength and breadth of power and a sureness that convinces one that he means to do everything well.

He was at his best perhaps in his closing number, the "Symphonie Espagnole" of Edward Victor Lalo. (Advertisement.)

### Mr. Rockefeller Likes Cleveland Choir.

Gay Donaldson, director and baritone soloist of the Euclid Avenue Baptist Church, Cleveland, Ohio, at which church John D. Rockefeller is an attendant, has been so successful in his work at the church that he will probably be compelled to leave Pittsburgh, his present residence, and make Cleveland his permanent home. Many prospec-

tive pupils would like to study with Mr. Donaldson, should he establish himself in Cleveland.

Mr. Donaldson and the other members of the choir of the Euclid Avenue Baptist Church have had the pleasure of a number of motoring trips with Mr. Rockefeller. In preparing for one of these trips, the millionaire presented to each member of the choir a paper vest, stating that singers should always be well protected, especially singers who are as capable as those in this choir.

### BUFFALO HEARS MELBA AND KUBELIK IN JOINT RECITAL.

Seats Placed on Stage to Accommodate Audience—Paderewski Recital Postponed Owing to Pianist's Illness.

Bell telephone, North 1445 J,  
819 Richmond Avenue,  
Buffalo, N. Y., October 28, 1913.

A large audience assembled at Elmwood Music Hall on Tuesday, October 14, to hear Mme. Melba and Jan Kubelik in joint recital. Seats were placed upon the stage to accommodate those not fortunate enough to secure accommodations in the body of the hall.

Mme. Melba was in good voice. She was accompanied by M. Marcel Moyse, flutist, in the brilliant aria, "Lo, Hear the Gentle Lark," by Bishop, which, by request, was substituted for the "Mad Scene" from "Lucia." Her other

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numbers were "Addio," from "La Boheme," "Depuis le Jour," from Charpentier's "Louise," and Bach-Gounod's "Ave Maria," the last with violin accompaniment by Mr. Kubelik. Kubelik played Saint-Saens' Concerto in B minor, and a triple number consisting of Sarasate's "Dance Espagnol," Schumann's "Evening Song" and Wieniawski's "Carneval Russe." Edmund Burke, baritone, made a good impression, both by the quality of his voice and the dramatic earnestness of his interpretations. He was heartily recalled. The accompaniments were efficiently rendered by Gabriel Lapierre.

Mr. and Mrs. Frank Davidson have resumed their teaching after a pleasant and restful summer. The musical life of the community has been greatly helped in past seasons by the pleasing and instructive chamber music concerts arranged by Mr. and Mrs. Davidson, and it is hoped that they will continue this delightful practice during the winter.

On account of the illness of Mr. Paderewski, the first concert in the series under the management of Mrs. Mai Davis has been postponed from Tuesday, October 28, until Monday, November 3.

There is much pleasure being taken over the announcement that Franz Egenieff, the distinguished German baritone, is to be heard here in recital on November 6.

The United States Marine Band, under the auspices of the Buffalo Consistory, gave a matinee and an evening performance at Elmwood Music Hall, on Saturday, October 25. The assisting soloists were Mary Sherrer, soprano; George Frey, euphonium; Robert E. Clark, trombone, and Peter Lewin, xylophone.

George E. Bagnall, organist and director of the choir of the First Congregational Church, has been engaged as ac-

companist of the Guido Chorus in place of Dr. Prescott Le Briton, who has resigned. Mrs. Bagnall has accompanied the Clef Club since its organization. Both Mr. and Mrs. Bagnall occupy a prominent place in the musical activity of the city.

CORA JULIA TAYLOR.

### Concert at Freehold.

In the Freehold (N. J.) armory, October 28, Maximilian Pilzer, violinist, assisted by Charles Naegele, Jr., pianist, and Lyndon Wright, baritone, gave this attractive program:

Aus meinen grossen Schmerzen.....Frana  
Quand la flamme de l'amour (La jolie fille de Perth).....Bizet  
Mr. Wright.  
Etude, E major, op. 10.....Chopin  
Hark, Hark the Lark!.....Schubert-Liszt  
Mr. Naegele.  
Devil's Trill Sonata.....Tartini  
Mr. Pilzer.  
Schön Rosmarin.....Kreisler  
Capriccio.....Hayden-Curlester  
Valse Caprice (request).....Pilzer  
Mr. Pilzer.  
The Sun's Travels.....Woodcock  
Elegy.....Frank Bibb  
Nachtlied.....Le Massena  
(This group is by new American composers).  
Mr. Wright.  
March Militaire.....Schubert-Tausig  
Mr. Naegele.  
Preislied—Meisterlied.....Wilhelmj-Wagner  
Hejre Kati.....Hubay  
Gypsy Airs.....Sarasate  
Mr. Pilzer.

Mr. Naegele is a pupil of Genevieve Bisbee, and Mr. Wright of Theodore van York, both well known New York teachers.

Frank Bibb was the accompanist.

### Miss Gailey's Southern Tour.

Mary Dennison Gailey, the New York violinist, left on Saturday, November 1, to fill a Southern tour embracing thirty-six concerts.

Miss Gailey's appearances include many return engagements. At the State University, Athens, Georgia, and at Brenan College, Gainesville, Georgia, she will give her third recital in less than five months. Other engagements are at Virginia State Normal School, University of Ala-



MARY DENNISON GAILLEY.

bama, Wesleyan College, Macon, Georgia; Charlotte, North Carolina; Chattanooga, Tennessee; Montgomery, Alabama; Houston, Texas; Columbia, Mississippi; Jacksonville, Florida; and Atlanta, Georgia.

The increasing demand for Miss Gailey is one of the best tributes to the art of this young violinist.

A brilliant performance of "Siegfried" took place at the theater in Aix-les-Bains last week ago.

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**Ottile Metzger as Orpheus.**

One of Ottile Metzger's most famous and effective roles is that of Orpheus in Gluck's immortal opera. The



OTTILIE METZGER AS ORPHEUS.

accompanying excellent photograph represents the great German contralto in this role.

**Franz Kohler-Lena Mason Erie Recital.**

Reproduced below is the Erie Dispatch estimate of the Franz Kohler-Lena Mason recital, given in Erie, Pa., recently.

Franz Kohler, the well known violinist, was formerly director of the violin department of Oberlin Conservatory of Music, also concertmaster of the Pittsburgh Symphony Orchestra.

Lena Mason, one of the leading sopranos of the Century Opera Company, is a pupil of Giorgio Sulli, New York.

To Franz Kohler belongs most of the credit for the undertaking; it requires courage to be a pioneer, but if the future is to be measured by the achievement of last night there need be little fear of the ultimate outcome. The recital last night was put on a high plane, not only by the participants in the program, but by the choice of numbers. It was one of those well balanced programs which left the auditor wanting more.

Sharing honors with Mr. Kohler last night was Miss Mason, who came here almost a stranger, but who goes away with a very warm invitation to come again. Not only with her voice did Miss Mason conquer last night; she fortunately possesses a charm of manner that is compelling, a piquant and alluring stage presence that is endearing and a smile which radiates good nature. And with all this Miss Mason is pretty.

Her program, to most of the auditors, was too brief. Miss Mason scored from the first when she sang that favorite coloratura aria from Verdi's "Traviata," "Ah fors e lui" ("Perchance 'Tis He"). In this aria of Violetta's Miss Mason had ample opportunity to display her powers and technique. She possesses a clear and sweet voice, powerful in its entire register, and she sings with perfect ease. The few vocal pyrotechnics which the aria contains were set off with absolute sureness of control and with the necessary histrionism.

Mr. Kohler was most warmly greeted and before the evening was over he showed that in concert work he is excelled by few violinists. Mr. Kohler possesses what is necessary; he has temperament and he has imagination; he has a fluent wrist and digital expertness. Further he has the strength and breadth of power and a sureness that convinces one that he means to do everything well.

He was at his best perhaps in his closing number, the "Symphonie Espagnole" of Eduard Victor Lalo. (Advertisement.)

**Mr. Rockefeller Likes Cleveland Choir.**

Gay Donaldson, director and baritone soloist of the Euclid Avenue Baptist Church, Cleveland, Ohio, at which church John D. Rockefeller is an attendant, has been so successful in his work at the church that he will probably be compelled to leave Pittsburgh, his present residence, and make Cleveland his permanent home. Many prospec-

tive pupils would like to study with Mr. Donaldson, should he establish himself in Cleveland.

Mr. Donaldson and the other members of the choir of the Euclid Avenue Baptist Church have had the pleasure of a number of motoring trips with Mr. Rockefeller. In preparing for one of these trips, the millionaire presented to each member of the choir a paper vest, stating that singers should always be well protected, especially singers who are as capable as those in this choir.

**BUFFALO HEARS MELBA AND KUBELIK IN JOINT RECITAL.**

**Seats Placed on Stage to Accommodate Audience—Paderewski Recital Postponed Owing to Pianist's Illness.**

Bell telephone, North 1445 J.  
819 Richmond Avenue,  
Buffalo, N. Y., October 28, 1913.

A large audience assembled at Elmwood Music Hall on Tuesday, October 14, to hear Mme. Melba and Jan Kubelik in joint recital. Seats were placed upon the stage to accommodate those not fortunate enough to secure accommodations in the body of the hall.

Mme. Melba was in good voice. She was accompanied by M. Marcel Moyse, flutist, in the brilliant aria, "Lo, Hear the Gentle Lark," by Bishop, which, by request, was substituted for the "Mad Scene" from "Lucia." Her other

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numbers were "Addio," from "La Boheme," "Depuis le Jour," from Charpentier's "Louise," and Bach-Gounod's "Ave Maria," the last with violin accompaniment by Mr. Kubelik. Kubelik played Saint-Saens' Concerto in B minor, and a triple number consisting of Sarasate's "Dance Espagnol," Schumann's "Evening Song" and Wieniawski's "Carneval Russe." Edmund Burke, baritone, made a good impression, both by the quality of his voice and the dramatic earnestness of his interpretations. He was heartily recalled. The accompaniments were efficiently rendered by Gabriel Lapierre.

Mr. and Mrs. Frank Davidson have resumed their teaching after a pleasant and restful summer. The musical life of the community has been greatly helped in past seasons by the pleasing and instructive chamber music concerts arranged by Mr. and Mrs. Davidson, and it is hoped that they will continue this delightful practice during the winter.

On account of the illness of Mr. Paderewski, the first concert in the series under the management of Mrs. Mai Davis has been postponed from Tuesday, October 28, until Monday, November 3.

There is much pleasure being taken over the announcement that Franz Egenieff, the distinguished German baritone, is to be heard here in recital on November 6.

The United States Marine Band, under the auspices of the Buffalo Consistory, gave a matinee and an evening performance at Elmwood Music Hall, on Saturday, October 25. The assisting soloists were Mary Sherrer, soprano; George Frey, euphonium; Robert E. Clark, trombone, and Peter Lewin, xylophone.

George E. Bagnall, organist and director of the choir at the First Congregational Church, has been engaged as ac-

companied of the Guido Chorus in place of Dr. Prescott Le Briton, who has resigned. Mrs. Bagnall has accompanied the Clef Club since its organization. Both Mr. and Mrs. Bagnall occupy a prominent place in the musical activity of the city.  
CORA JULIA TAYLOR.

**Concert at Freehold.**

In the Freehold (N. J.) armory, October 28, Maximilian Pilzer, violinist, assisted by Charles Naegele, Jr., pianist, and Lyndon Wright, baritone, gave this attractive program:

Aus meinen grossen Schmerzen.....	Frans
Quand la flamme de l'amour (La jolie fille de Perth).....	Bizet
Etude, E major, op. 10.....	Chopin
Hark, Hark the Lark!.....	Schubert-Liszt
Devil's Trill Sonata.....	Tartini
Schön Rosmarin.....	Kreisler
Capriccio.....	Hayden-Curlester
Valse Caprice (request).....	Pilzer
The Sun's Travels.....	Woodcock
Elegy.....	Frank Bibb
Nachtlied.....	Le Massena
(This group is by new American composers).....	
March Militaire.....	Schubert-Tausig
Preislied—Meistersinger.....	Wilhelmj-Wagner
Hejre Kati.....	Hubay
Gypsy Airs.....	Sarasate

Mr. Naegele is a pupil of Genevieve Bisbee, and Mr. Wright of Theodore van York, both well known New York teachers.

Frank Bibb was the accompanist.

**Miss Gailey's Southern Tour.**

Mary Dennison Gailey, the New York violinist, left on Saturday, November 1, to fill a Southern tour embracing thirty-six concerts.

Miss Gailey's appearances include many return engagements. At the State University, Athens, Georgia, and at Brenan College, Gainesville, Georgia, she will give her third recital in less than five months. Other engagements are at Virginia State Normal School, University of Ala-



MARY DENNISON GAILEY.

bama, Wesleyan College, Macon, Georgia; Charlotte, North Carolina; Chattanooga, Tennessee; Montgomery, Alabama; Houston, Texas; Columbia, Mississippi; Jacksonville, Florida; and Atlanta, Georgia.

The increasing demand for Miss Gailey is one of the best tributes to the art of this young violinist.

A brilliant performance of "Siegfried" took place at the theater in Aix-les-Bains not long ago.

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## WHERE CREDIT IS DUE.

Boston Opera Company,  
Boston Opera House,  
Boston, Mass., October 28, 1913.

## To the Musical Courier:

On page 32 of your issue for October 22, I find cuts of the three settings for "The Jewels of the Madonna" as put on at the Century Opera House, New York, together with the following explanatory note:

"The three settings for 'The Jewels of the Madonna' shown herewith were completed in the scenic studios of the Century Opera House. This is the first work that has been done in the studios of the Century, and from now on a large number of the accessories, properties and scenes to be used in the future operas will be prepared right in the building."

For your own information and that credit may be given where it is due, I beg to tell you that the settings in question were designed and painted under the direction of Joseph Urban, general stage director of the Boston Opera Company; were used in the seven performances of the Wolf-Ferrari opera given in Boston last season and were loaned to the Messrs. Aborn, of the Century Opera Company, through the courtesy of Henry Russell.

I am rather surprised at the inaccuracy of the statement in view of the fact that Mr. Urban personally went to New York to supervise the setting up of his scenes. During the same week an exhibition of sketches, costume plates and scenic models of productions which he arranged here last season was held at the Knickerbocker Hotel, an event which received its due amount of attention in the New York press.

If you will be good enough to make a correction in an early number of the MUSICAL COURIER, I shall be obliged to you.

Yours very truly,

EDWARD W. LOWREY,

Press Representative, Boston Opera Company.

## OSCAR SEAGLE VISITS HIS HOME IN THE SOUTH.

## Noted Baritone Enthusies Over View from Old Lookout—His Patriotic Child.

Oscar Seagle has been making a short visit at his Southern home before starting out on his concert tour.

"I have been all over Europe," Seagle writes, "but have yet to see any lovelier views than we can get from old



OSCAR SEAGLE AND YVES NAT AT LOOKOUT MOUNTAIN, TENNESSEE.

Lookout. I am sending you some kodaks of Yves Nat and myself on the mountain. The other evening I was sitting on the veranda overlooking the valley, the brilliant red and yellow of the foliage on the mountain side had faded in the coming night, and the whole valley was toned down into soft grays and greens, almost black. The sun had left a long band of deep, deep, red which glowed through the trees. Nat, who is the most impressionable, artistic being alive, went in to the piano and began softly to put it to music, and as I looked and listened it seemed to me

that the world could show me nothing more beautiful than my own Southland in October.

"My boy, by the way, is even more patriotic than I, if that is possible, although he was born and brought up in Paris, we have never been able to get him to claim any other home than Chattanooga. He has a deep grudge against his mother and myself for allowing him to be born in Paris, and he has given his governess strict orders never to speak to him in French before American children, which is rather hard on her, being a woman, for her English is limited."

## KANSAS CITY IS PROVIDED WITH MUSIC BY THE MASONS.

## Series of Concerts Under Masonic Auspices—Resignation of President of Missouri Music Teachers' Association.

Kansas City, Mo., October 27, 1913.

The Masons are beginning again the fine series of concerts they give to their members and friends periodically. They secure the best local talent, as is evidenced in the following program presented last Thursday evening by the Westport Lodge, No. 340, A. F. and A. M., in their auditorium, at Thirty-ninth street and Broadway:

Rhapsody (Brahms), Jeannette Dimm; vocal—"Elsa's Dream," from "Lohengrin" (in English) (Wagner), Nita Abraham; violin—minuet (Beethoven), intermezzo (Mascagni), Claude Rader; vocal—"Ah Moon of My Delight," from "In a Persian Garden" (Lehmann), George Deane; reading—"Lasca," Mamie Marshall; (a) "Recompense" (Crowensfield), (b) "My Laddie" (Thayer), (c) "On the Wild Rose Tree" (Rotoli); piano—Persian Song (Burmeister), "Sous Bois" (Staub), Jeannette Dimm; vocal—"If I Were You" (Wells), "May Morning" (Manney), "Three Nonsense Songs" (Lang), George Deane; violin—"Spring Song" (Mendelssohn), Humoresque (Dvorák), Claude Rader; vocal duet—"Miserere" (Verdi), "Barcarolle" (Offenbach), Miss Abraham and Mr. Deane.

\*\*\*

The resignation of James T. Quarrels, of St. Louis, as president of the Missouri Music Teachers' Association, is received with profound regret. Mr. Quarrels has been long identified with this organization and his enthusiasm has done much toward making it the effective organization it has proved to be. Like all true philosophers, we will regret nothing, only be thankful for what we have received and bid him godspeed. Wort S. Morse, of this city, vice president, now becomes the official head.

\*\*\*

Claude Rader, violinist and teacher, is opening a busy season both in his studio and in his concert work.

\*\*\*

Edward Kreiser gave his 160th organ recital yesterday afternoon in the Independence Boulevard Christian Church. He was assisted by Paul Lawless, tenor.

\*\*\*

Louise Homer gave the first concert of the Fritschy series last Tuesday afternoon at the Shubert Theater.

GENEVE LICHENWALTER.

## An Extensive Tour.

The Ernest Gamble Concert Party opened its tour during the past week in New England, giving concerts at the Moody Boys' School, Mt. Hermon, Mass.; at Fall River, Wilkes Barre, Pa., and at Battle Creek, Mich. During the coming ten days Detroit, Jackson, Flint, Mt. Clemens, Mt. Pleasant, Ann Arbor and St. Joseph will be visited. Pilot Charles Gamble reports the following recent bookings for these artists later in the season: Tennessee College, Murfreesboro, Tenn.; Woman's College, Meridian, Miss.; Polytechnic Institute, Auburn, Ala., and Presbyterian College, Clinton, S. C.

The Gamble Party is booked nearly solidly up to the first of May. This will include a tour of the West Indies in January and early February, with visits to Havana, Kingston and Panama.

"Why do you refer to that speech of mine as ragtime oratory?" asked the statesman.

"Because," replied the musician, "it was written strictly with a view to pleasing the popular taste."—Washington Star.

## Harriet Foster to Sing in Toledo.

Harriet Foster, mezzo contralto, is to appear in the role of "Donna Angelica" in Attilio Pirelli's on act opera, "I



HARRIET FOSTER AS DONNA ANGELICA.

Dispettosi Amanti" ("A Lovers' Quarrel"), at the opening of a new auditorium in Toledo, Ohio, November 18.

It will be remembered that Mrs. Foster created this part in English, when the opera was presented before the Bohemian Club, at the Hotel Astor, New York, last March, by members of Oscar Saenger's opera class. References to her work at that time speak of Mrs. Foster's great dramatic power, smoothness and roundness of tone.

This contralto has also appeared with success in "Martha" at Washington.

Saint-Saëns' aria, "Mon cœur s'ouvre à ta voix" ("Samson and Delilah") will be Mrs. Foster's selection at the miscellaneous concert with orchestra which will precede the opera.

Mrs. Foster is also appearing with Mary Pinney in joint song and piano recitals. When desired, they arrange special programs, such as evenings with Brahms, Schumann, Schubert, etc. Press comments follow:

Mrs. Foster has a beautiful, natural voice, rich and full. Her high piano is really lovely. The first MacDowell song, "My Love and I," she sang charmingly; it is one among the songs of our greatest composer which are unmistakably his.—New York Post.

Mrs. Harriet Foster, mezzo-contralto, whose voice tends rather to the higher range, gave a song recital yesterday at Mendelssohn Hall, when she demonstrated her musicianly qualities by the program selected and sung. She seems to have a special talent for finding beautiful and effective songs, and many of them were sung in a manner that accentuated their points of excellence. Mrs. Foster sang two exquisite songs by MacDowell, entitled "My Love and I" and "Idyll," the latter of which she was compelled to repeat. In Cyril Scott's "Blackbird's Song" her high tones were not only the tone of a mezzo soprano, but the entire song lay splendidly in her voice as did two songs by Debussy which she sang with understanding and with good interpretation. Other interesting French songs were Reynaldo Hahn's "Infidélité" and Roger's "Chanson de Printemps." Some of her best work was done in Coleridge-Taylor's "Corn Song," and throughout was delightful.—New York Mail.

Mrs. Harriet Foster's voice is of very beautiful quality, full, rich and even. Her tone production is sure, and she sings not only with remarkable technical skill, but with a full command of the emotional resources of her art.

Although Mrs. Foster's voice is a mezzo-contralto, she sang MacDowell's "A Nodding Blue Bell" with all the grace and delicacy of a coloratura soprano. The audience demanded an encore. In decided contrast was the singer's masterful rendering of Hahn's "Infidélité," with its dramatic climax.—New York Evening Telegram. (Advertisement.)

Rimsky-Korsakoff's opera, "Mlada," was produced recently with marked success at Moscow.

The French opera in Strassburg started with "The Marriage of Figaro."

IN AMERICA  
NOVEMBER-APRIL  
1913-14

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## MANY CONCERTS OPEN DRESDEN MUSIC SEASON.

Violinists, Singers and Pianists Are Heard in  
Solo and Ensemble Performances—Culbertson,  
Heifetz, Petri and Flesch Some of  
Those Who Scored Heavily—  
Dalcroze Institute Engages  
Music Teachers.

Dresden Bureau of the Musical Courier, Eisenstr. 16, Parterre Links, October 13, 1913. }  
Dresden's concert season was opened by the famous young violinist, Sascha Culbertson, who last year earned here immediate recognition of his unusual gifts and remarkable artistic temperament, the latter due in some measure to a happy combination of racial characteristics (he has Russian, Scotch and American blood in his veins). This year, unfortunately, Culbertson did not appear at his best, perhaps because his entire program consisted of chamber music. Nikel, his partner, who is an extremely gifted artist and accompanied brilliantly last year, this time remained far too much in the background for a cor-

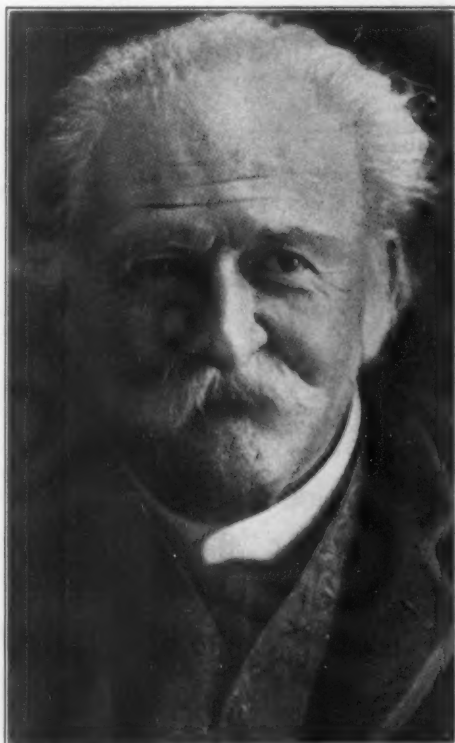


Photo by M. Schönberg, Dresden.  
FELIX DRAESEKE.

rect ensemble. In the works chosen, the piano should have had quite as much to say as the violin. It would be interesting to hear Culbertson, who has the "grand manner" and wonderful tonal resonance, with Harold Bauer in a chamber music program. Nikel and Culbertson were warmly received by the audience.

Two days later Dresden heard the youthful prodigy, Jascha Heifetz. It seems almost incredible that one of such tender years can be capable of such mature, lofty, and truly musical conceptions as this child violinist, who captivates all hearts irresistibly and holds his entire audience under a spell. The scenes of enthusiasm which he created defy description.

Edwin Fischer, who was first heard here two or three years ago in a concert and then at the home of Felix Draeseke (where he played the latter's famous sonata "Quasi Fantasia" in a most memorable manner) already then gave evidence of exceptional gifts. This year he strengthened that impression immeasurably. He is so thoroughly musical and has variety of temperament sufficient to interpret the classics of Bach and Beethoven in their true spirit, as well as such a purely romantic work as Liszt's B minor sonata. Fischer is, in fact, a true pupil of the Liszt school.

The first musik salon this season of Professor Roth, October 5, was a "Draeseke Memorial," on which occasion Professor Roth played in an unforgettable manner the famous sonata aforementioned, "Quasi Fantasia," op. 9, a composition that was inspired by and conceived under the influence of the Liszt school in the days when Draeseke, as a young and aspiring musician, became one of the favorites of Liszt. It is said that the Weimar master admired no other work of the younger generation at that time so much

as this sonata, which he always liked to have performed at his pupils' soirees. Professor Roth's interpretation was received with much enthusiasm. Songs sung by Marie Schlesinger, of Leipsic, and the sonata for piano and cello, op. 51, performed by Professor Sherwood and Johannes Smith, all in an acceptable manner, completed the program. The salon was crowded with friends of the famous deceased, and Frau Geheimrat Draeseke also was present.

Raoul Koczalski is giving a Chopin cycle of four evenings. He reflects the grace and delicacy of Chopin's style in almost inimitable manner, but it would seem as if vigor and virility was not strong attributes of Koczalski. He charms with a sympathetic and musical touch, however, and is a favorite with the Dresden public.

The faults one noticed last year in the playing of Guida Franken came to the fore again this season at her recent piano recital. The deficiencies are lack of clearness, precision, and finish in her technic. This very young girl has decided talent, but is too undeveloped to stray from the master's guiding hand. If Guida Franken would withdraw for awhile, give herself time to perfect her pianism and in the meanwhile broaden and deepen musically, she may still become an unusually effective artist.

Quite different is the case with Susanne Mittasch, who since her appearance of last season has made a decided advance. She possesses musical refinement and the indescribable charm of culture. Without much compelling power or great warmth of temperament she wins nevertheless by the purity of her vocalism and her inborn genuine musical feeling that is of certain noblesse. That talented and musical player, Franz Wagner, accompanied her with much musical taste and discretion, appearing at the same time as a composer of one of the songs, "Tanzlied." Wagner gave some solo numbers with more poetry than precision.

The Petri Quartet began its series of chamber music concerts this season with the usual classical program, numbers being taken from Haydn, Mozart and Beethoven, as always before. I must again remark upon the wonderful accuracy, the fine ensemble and general truly musical performance of this famous quartet, which ranks among the best before the public. Its evenings are signalized by the attendance of many leading members from Dresden's musical circles. The "Musiker," the student, and the music lover alike enjoy the truly classic renderings of this old organization. This year the membership has undergone a change, the viola player, Spitzner, being replaced by the Leipsic artist, Bernhard Unkenstein, who proved that he has the musicianship and experience necessary to fit him for participation. The players received the customary enthusiastic ovation at the close.

Egon Petri soon afterward gave his annual piano recital, this year in the Künstlerhaus. He is the son of the famous konzertmeister, leader of the aforementioned Petri Quartet. When young Petri first began his artistic career one saw in him the promise of an interpreter of deep musical feeling. Of late years, however, one is obliged to confess that he is running into the danger of becoming merely a great technician, for while at this latest appearance Petri displayed phenomenal technical prowess and much commendable musicianship, at the same time there was too little left for the soul. Seldom will the Brahms "Variations" on a theme of Paganini be heard with more (if as much) technical mastery and wonderful command of light and shade. It caused the audience to burst forth into tremendous applause, and the gifted famous young pianist was called out several times with the loudest acclaim. Other numbers on the program were by Chopin and Schubert, but here the true poetic vein was lacking, and even the fine contours and strict outlines were often lost—the result apparently of too much haste and unrest.

Arthur Schnabel and Carl Flesch are giving another series of concerts. Their evening of chamber music was one of the most interesting and enjoyable of all the concerts thus far. Both are musicians of a high order, possessing and uniting intelligence, penetration, and general interpretative powers. Also both are in absolute command of their instruments, so that technical finish is not the least of their virtues. The audience was captivated and recalled the artists endlessly. The D minor sonata of Schumann and the "Kreutzer Sonata" of Beethoven received masterful treatment. The novelty on the program was the D minor sonata of the popular Dresden musician, Theodore Blumer, which is a work of decided promise and revealed poetry as well as musicianship. The beautiful romanza and the truly original scherzo are marked by musical feeling, originality, and sense for musical form. Blumer was called out a number of times, as were the performers, who well deserve the composer's thanks for bringing the work to such a successful first performance.

The first symphony concert by the Royal Orchestra took place October 3. The program was devoted to classica, the

"Jupiter" symphony by Mozart and the B flat symphony of Beethoven. The program book contained introductory notes by Eugen Thari.

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The Dalcroze "Bildungsanstalt," in Hellerau, began its course this year on October 1. According to general request (and perceiving the urgent demand for adding certain branches of purely musical instruction) this institute has engaged the talented and famous composer, Erwin Lendvai, for theory and composition. With him has been secured Heinrich Jacobi, also for theory and composition, the latter being a former pupil of long standing of the composer Hans Pfitzner. For piano, the composer Hans Gebhardt and Anna Epping have been engaged. Both are teachers of the Dalcroze system. Lendvai's opera, "Elga," and his symphony in D major have been accepted for performance this winter by the Royal Operatic Direction in Dresden.

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Frau Dr. Tangel Strik and Professor Schmid have reopened their series of musical lectures, this time taking "Musical Drama" as the theme for discussion. Prof. Otto Schmid delivers the lectures and Frau Dr. Tangel Strik presides at the piano. Fine artists have been engaged for assistants. The opening lecture was on October 13 with the subject, "The Beginnings of Musical Drama," and was very well attended. I have often before called attention to the great profit and interesting and valuable instruction to be gained from these exceedingly able courses and I can heartily commend them to all who desire to know the history and development of musical composition in all its branches.

E. POTTER-FRISSELL.

#### Overton a Fiddler and Athlete.

Jaime Overton, the young American violinist, who will be heard in New York and the East this season, is a native of Los Angeles, California. Not only is this young artist an excellent fiddler, but he is quite an athlete. Besides proud of being a good swimmer and horseman, Mr. Overton was a star half back on the high school football team.

He has always been a great lover of music and took up the violin at the age of four. His first teacher was his uncle, Arthur Hunter. Mr. Overton never had any intention of being a soloist or ever studying abroad until Franz Wilzek, the famous teacher who was a guest of Mr. Hunter, heard the young man play. Wilzek immediately took the boy to Paris with him, where he studied for two years. From Paris the young student went to Berlin and entered the Royal Academy of Music. There he graduated among the first five in his class. He was also concertmaster and soloist in the Royal Academy of Music Orchestra.

After a tour of France, Mr. Overton returned last spring. He enjoyed considerable success when he appeared with Mme. Gadsby by his rendition of the Tchaikowsky concerto, op. 35.

Mr. Overton is under the management of Antonia Sawyer, of New York.

#### Katharine Goodson's Appearances.

Katharine Goodson, the pianist, arrives on the steamship Cedric, November 15. Miss Goodson, who comes this season for her fifth tour of America, sails from Liverpool on November 6. She will remain only a day or two in New York, proceeding at once to Guelph, Canada, where she opens her tour with a recital, November 18. From there she goes immediately to the Middle West, playing November at Northfield, Minn., and Nov. 21 with the Minneapolis Symphony Orchestra in the Paderewski Concerto. On November 22 Miss Goodson plays at Farihault, going from there to Omaha, Topeka, etc., returning East in time for her appearance with the New Haven Symphony Orchestra on December 2, when she will play the Saint-Saëns concerto.

Miss Goodson's first New York recital will be on December 9, immediately after which she goes to Cleveland for an appearance with the Philadelphia Symphony Orchestra on December 12. Following this comes a concert with the Opera Orchestra in Montreal and recitals in several other cities before Christmas.

#### Tetrazzini in Buda Pesth.

(By Cable.)

Buda Pesth, November 5, 1913.

To the Musical Courier:

Tetrazzini sang in "Traviata" at the Royal Opera before a sold out house. Received tremendous ovation. Called fifteen times after the first act. Re-engaged for extra concert here.

G.

"The idea of dozing while I was singing."

"You were singing a lullaby, weren't you?"

"Yes."

"Then I couldn't pay your art any higher compliment."

—Pittsburg Post.

## MILAN HEARS "REQUIEM" LED BY TOSCANINI.

**Fine Choral and Orchestral Work Under the Skillful Leader—"Aida" Is Heard with Zenatello—Death of Maria Gay's Child—Riccardo Martin En Passant.**

Milan, Italy, October 25, 1913.

My previous letter was written just after the opening of the Verdi season here, and in my article I reviewed the performance of "Nabucco." Since then there have been two other presentations of "Nabucco," two of "Aida" and two also of the "Requiem." In many respects the rendering of the "Requiem" last Sunday evening was unusually good, due in no small measure to the directing genius of Toscanini, who is held in no less esteem here than in New York, as evidenced by the spontaneous applause of the audience. The chords, sang with taste, nuance, and precision. The blend of voices was very good and only occasionally marred by the peculiar white timbre of the tenors, a color too common amongst Italian tenors. There was not the same homogeneity of voices among the soloists. Individually they were good but not exceptional. The soprano, Cecilia Gagliardi, I spoke of in my previous letter. Except for the high notes she sang splendidly, while Virginia Guerrine, the contralto, sang better in the upper regions than in the low. Aristodemo Georgini, who was the tenor, sings with good taste and dignity of style. The sonorous baritone of Nazzareno de Angelis was, at all times,



From the Theosophical Path.  
"MOUNT PARNASSUS," OR POETRY.

Fresco painting by Raphael. Stanza Della Segnatura, Vatican, Rome, most gratifying and effective. Beyond criticism was the orchestral work, fulfilling every desire.

\*\*\*

Two performances of "Aida," of totally different aspect, were offered last week, one at La Scala amid sumptuous surroundings and most superbly realistic stage settings, and the other at the Teatro dal Verone, where the auditorium reminds one of the town hall of one's village birthplace, and the scenery has graduated but slightly beyond the rural. The artists were so in name, only the chorus was at odds most of the time, but the orchestra was admirable. At La Scala one saw a richly decorated auditorium, stage pictures of magnificence and wonderfully realistic; a cast of merit and an orchestra impressive but not aggressive. Among the cast was Zenatello, the tenor, well known to Americans, and whose vibrant voice responded superbly in the heroic moments. Mme. Gay-Zenatello was to have sung also, but withdrew because of the death of her child that week.

\*\*\*

Next week we are to have "Falstaff" and possibly "Otello."

\*\*\*

Riccardo Martin was here on his way to New York; also Edward Johnson, or Eduardo di Giovanni, as he is known in Italy. He is to create Parsifal at La Scala.

\*\*\*

Another American tenor, Charles Hackett, of Boston, is hard at work here, preparing for a career.

\*\*\*

The studios are active now and the "pensions" are veritable towers of Babel. It takes a real student to practice in one.

\*\*\*

One "maestro" here, whose time is practically taken in its entirety by Americans, is Roberto Villani, who has been associated with Jean de Reszke in Paris for five years. He will remain here for the present. Among his followers appear the names of such well known artists as Charlotte Lund, Florence Macbeth, James Goddard, Charles Hackett and Franklin Riker.

#### Meta Reddisch in South America.

(By Cable.)

Buenos Aires, November 2, 1913.

Meta Reddisch, the North American diva, scored a great triumph here in "Traviata" and "Rigoletto." H.



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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

OWING to the Election Day holiday on November 4, the MUSICAL COURIER this week is published twenty-four hours later than usual.

WHAT has suffragette ridden London to say now? Henry J. Wood has appointed six women as members of his Queen's Hall Orchestra. And pray, why not? It is an example which our American conductors might well follow whenever they find competent musical material in petticoats.

THE annual rumors that the MUSICAL COURIER is for sale are again filling the autumn air. As we have stated before, the MUSICAL COURIER is for sale every week at all newsstands for Fifteen Cents per copy, yearly subscription Five Dollars, foreign Six Dollars and Twenty-five Cents.

PADEREWSKI's next New York recital will be at Carnegie Hall, Saturday afternoon, November 15. He will play Schubert's fantasia in C major, Beethoven's sonata in F major, op. 10, No. 2, six short pieces by Schumann, a ballade, nocturne and scherzo by Chopin, and two numbers by Rubinstein.

It was necessary to postpone Franz Egénieff's opening recital in Boston, November 3, and all his concerts for three weeks to come, on account of a severe attack of pneumonia, which is holding Egénieff a prisoner at the Copley-Plaza Hotel, Boston. M. H. Hanson, his manager, hopes to announce next week the dates for the postponed Boston and New York recitals.

RECENTLY Edmond Clément sang Werther at the Paris Opéra Comique under very trying circumstances. While getting ready for the performance the news was brought to him of the sudden death of his father-in-law, with whom he had breakfasted that same morning. As the two men were very much attached to each other, it was with great difficulty that Clément managed to get through his part in the performance.

VIA the Boston Transcript comes this piece of news, which will create sincere sympathy for Richard Strauss all over the musical world: "As gossip runs in Munich, Richard Strauss' son, now a lad in his teens, has been stricken with tuberculosis. He is Strauss' only son; his father loves him deeply; and now under the first pang of the blow he works—as this same gossip says—only by force of will." Possibly the report of the illness is untrue, or if true, not as dangerous as it sounds. Strauss himself, at the age of twenty or so, was considered tuberculous and spent some months in Egypt to effect a cure. He has hardly had a day's illness since. It is to be hoped that in the case of his son fears will prove to be equally groundless.

It has been announced unofficially that the Chicago Grand Opera Company would not appear in Philadelphia next year. The rumor is well founded, but as yet the Chicago directors of the opera on one hand and Mr. Stotesbury, of Philadelphia, on the other, have not come to a final decision, therefore it is too soon to deny or confirm the announcement made in the daily papers that the Chicago Grand Opera Company will not appear in Philadelphia next year. The above information was obtained by the MUSICAL COURIER Chicago office from a very reliable source, but the various persons interviewed on the subject asked not to be mentioned by name, or to be quoted literally. From another well informed source the Middle West representative of the MUSICAL COURIER heard that if the Chicago Grand Opera Company is not to be heard in Philadelphia next year, most likely the ten weeks usually spent in the East might be booked in the West and Chicago given a longer engagement. From yet another generally well posted informant

comes information that Mr. Stotesbury's principal objection is toward one of the directors of the Chicago Opera who has proved very unpopular, not only with Mr. Stotesbury, but also last year with the New York stockholders, causing them to withdraw at the expiration of the three year contract. It is said generally that the unpopular director has been the cause of much ill feeling in the directorate of the Chicago Grand Opera Company.

WHEN the Messrs. Aborn announced, in mid-summer, the Century Opera program of thirty-five weeks they stated that there would be one night of each opera presented in its original foreign tongue. The correspondence received at the Century Opera House and the statistics of the box office showed conclusively that the "original language" night was really not an audience completely made up of the particular nationality of the opera presented, but that there has been an overflow of people who desired to hear all the operas in English. Therefore the Messrs. Aborn now have decided to give all performances in the vernacular—a very wise move.

AN erroneous impression has spread to the effect that the Volpe Symphony Orchestra has disbanded, owing to the fact that it may not give concerts in New York City this season. The truth of the matter is that the Volpe Symphony Society, which controls the orchestra, is not prepared to give concerts in the metropolis at the present time, but has arranged for a great many out of town appearances of the organization. The present inactivity of the Volpe Symphony Orchestra in its home town is reported to be due to the circumstance that the gifted conductor intends to leave New York at the end of the present season for a sojourn of several years in Europe, where he will devote his time to orchestral direction and violin pedagogy.

ORDERS for season tickets received by the Cincinnati Symphony Orchestra Association up to date amount to many hundreds of dollars in excess of those on hand at the same time last year. This concrete evidence of the increasing patronage for the Cincinnati symphony concerts is one of the hopeful indications of the artistic growth and development of that city and an evidence of appreciation for the efforts of those who are responsible for the symphony orchestra organization there. Very justly, the society's manager said recently: "It is a difficult matter to gather together a large number of competent musicians and to weld them into the organic unit of a symphony orchestra. But difficult as this task may be, it is a small one compared with that of creating and developing the public appreciation and patronage so absolutely indispensable to the growth of an orchestra. That this ambition of the board is being realized is proved in an ever greater and more extended degree by the tangible results in the box office. The last few days have brought in particularly heavy orders for season seats. There is no city in the country maintaining an orchestra of such excellence as the local one, which offers its concerts for the same price as the Cincinnati organization. In this, Cincinnati is approaching the European ideal, where, for an almost nominal sum of admission, concerts of unsurpassed excellence are performed. The ambitions of the board for the orchestra are being realized not only in the increasing numbers of the audiences, but by the improvement in the orchestra itself, which has steadily advanced from the time of its inception eighteen years ago. Then it numbered only forty men, while today its roster shows eighty-five musicians, the best available talent, working in harmony and unanimity under the masterly direction of Dr. Kunwald, who brings to his task a wealth of European experience, coupled with the zeal and enthusiasm untrammelled in the working out of his ideals."

## PADEREWSKI'S NEW STYLE.

No artist stands still, as we are assured by those who know. Paderewski long ago demonstrated that he is an artist, and consequently he has not stood still. His playing differs much now from that which he vouchsafed New York when he made his initial memorable appearances here. Then he was essentially a romantic, a poet of the piano, but he was young and he took a keen delight also in keeping his technic mechanically perfect and his pedalling alive with subtle and suggestive contrivances for the creation of light and shade effects and sensuous tints in tone.

As time wore on, Paderewski's ambition took a higher flight, and his reproductive art on the keyboard no longer interested him entirely. He composed works in the large forms and gave to the world an opera and a symphony as the results of his more personal communion with the muse. Meanwhile he acquired a chateau on the banks of Lake Geneva and kept open house much in the manner of Liszt at Weimar.

Now, the question arises, as to whether the artist who does not stand still, always chooses the right course when he begins to move. Paderewski chose to travel the heroic road, and (perhaps in order unconsciously to carry the Liszt analogy further) gradually adopted what with no sense of disparagement is often called the "grand manner" on the piano. Strictly speaking, it is a manner which many of us have long regarded as somewhat old fashioned and ready to be buried with those who originated and practised it successfully—chiefly Rubinstein and Liszt.

As noticed at his Aeolian Hall recital on Saturday afternoon, November 1, with Paderewski the grand manner consists in its externals of treating the public with a certain degree of condescension—he began his concert forty minutes after the advertised time—of throwing his hands wildly into the air for the playing of heavy chord passages, of sustaining pauses beyond all expected bounds, of drowning masses of sound in a cloud of pedal obscurity, of prefacing every piece with a series of crashing octave basses and fortissimo treble chords (a particularly archaic custom), and of indulging at every possible opportunity in a style of attack which is truthfully described by no other name than the prosaic one of pounding.

Pounding it was, and of such prodigious force and recklessness that the piano shivered and trembled, the ears of the listeners rang, and the higher altitudes of the instrument finally succumbed under the terrific onslaught and went noticeably out of tune long before the end of the concert. Several of the staunchest of the Paderewski admirers shook their heads at the exhibition and murmured their surprise. Some of them suggested that because of his recent illness, the pianist had underestimated his strength and thus was led into excessive force, but others of us remembered the Paderewski tendency toward tonal cannonading when he was here on his previous tour and therefore knew that the present manifestation is simply the result of his not standing still. He has found a new style. Let us see how it worked out practically.

After a dozen octaves and chords whipped out with a rude power that was a menace to sensitive ear drums, Paderewski essayed the Liszt piano arrangement of Bach's A minor prelude and fugue for the organ. We are willing to admit the player's extreme nervousness, but feel constrained to say nevertheless that the performance was shockingly bad. Showers of wrong notes floated out which even the pedal's too copious aid did not hide, every measure of the two pieces lacked repose, and the left hand parts were insisted upon with what sounded very nearly like brutality. In the general scramble, even the customary *ritardando* which

should mark a Bach finale resolved itself into a blur of haste and chaotic rhythm.

Something of the Paderewski who used to hold his hearers spellbound through the beauty of his tone and the intensity of his feeling was revealed in the Beethoven sonata, op. 109, with its very Schumannesque adagio. He displayed variety of sympathetic touch, lofty sentiment and dignified musicianship in its performance.

Schumann's "Carneval" was a thing of uneven merit in Paderewski's version. A distressing habit of striking the left hand before the right has been acquired by him, and while it was apparent from time to time all afternoon, it made itself especially obnoxious in the Schumann music. Wherever it was possible, Paderewski hammered in the manner before described. Schumann would have stared in amazement at the Polish player's conception of the term "con forza" in the "Preamble." The "Pierrot" "Paganini," "Promenade" and "Pause" suffered from the same heavy bombardment. The final march, in its rhythmic aberrations, suggested a band of Philistines that limped or at least were rheumatic. On the other hand, the "Valse Noble" had infinite grace, "Eusebius" was a dream of gentleness, "Coquette" and "Papillons" fluttered with sprightly delicacy, "Chopin" was suffused with lyricism, and "Aveu" could not have been improved upon for sheer loveliness of tonal quality. In "Reconnaissance" and "Valse Allemande" heaviness of wrist was evident from the staid tempi taken.

Chopin's E major nocturne, op. 62, had a profoundly touching quality as rendered by Paderewski. The same composer's B minor mazurka was the best bit of piano playing done at the recital. The capricious humor, the sadness, the exotic charm of melody and rhythm were blended by Paderewski into a tonal picture of compelling charm. In Chopin's B flat minor sonata the opening movement suffered from inaccurate technics, left hand drubbing of the basses, and an interpretation tending toward the grandiose where vehement passion would have been more in place. The scherzo had the necessary dramatic ring, with the slow episode well contrasted in mood and tone. The funeral march was conceived and executed in epical style and created a profound impression. Unclear finger work robbed the last movement of transparency, but not of its macabre effect.

As a final group, Paderewski performed Liszt's "Waldestrauchen" and "Campanella." The first named poetical piece of writing was robbed of much of its beauty by the inordinately forceful scale of dynamics employed. There is nothing in the tender melody and soft harmonies of the "Waldestrauchen" to justify such orchestral treatment as Paderewski meted out. The "Campanella"—with which the player made a sensation on the occasion of his debut in New York over a score of years ago—still remains one of the Paderewski specialties, and he did it with glittering staccato touch and dazzling manipulation of the brilliant cadenzas.

A long list of encores, only four of which the present writer heard, included Schumann's "Wurum," Liszt's arrangement (with Paderewskian rearrangements) of Wagner's "Liebestod," and Chopin's C sharp minor etude and A major polonaise, the last named two numbers being joined together without more than a moment's intermission of preluding. It is reported that Paderewski did the same thing later with a Couperin tiddit and a Debussy morceau.

After going over in one's mind all the differences between the Paderewski of old and him of today, the wish obtains that he had rather not acquired the grand manner, but remained purely the poet, even at the risk of being considered an artist who stood still.

LIFE is filled with compensations," says a business exchange, "yet the man who is learning to play the cornet never lives in the middle of a ten-acre lot."

## THE FUTURIST IN MUSIC.

To say that music is misunderstood is not to say that it is bad. Criticism is based on knowledge, and if we do not know a man's process and speech we cannot pass judgment on his work. Some think that the latest tendencies in music show a delicate relationship to those in painting, and that the most revolutionary writers are the musical equivalents of Matisse and Picasso and of the Cubist painters generally. Whether this applies to works like Scriabine's "Extase" and "Prometheus," or to his piano pieces like "Enigme" and "Desir" one cannot say. Others hold that present inclinations, if persisted in, will lead us to harmonic nihilism. But it cannot be too strongly stated that the right kind of modernism is based on the past. Any modern movement which cuts us off from Bach, Beethoven and Wagner, which regards these men as of no further value for the musical world, is doomed. There may be a future for this cult or for that, but for a futurism which breaks absolutely with the great past there is no abiding prosperity.

All healthy spirits must rejoice at the continual manifestation of new ideas. Experience would almost seem to teach that in the best musicians there is something of the natural revolutionary. Did not Chopin celebrate the fall of Warsaw in an etude? Did not Wagner find his name prominent in the Dresden revolt? Did not Schumann sing the cause of liberty in male vocal choruses? And it may be that the younger voices wish to pipe another strain, to take "the new paths" of which Schumann wrote. Doubtless some of them feel the need of what Nietzsche described as "a pitch opposed to the normal average." And this spirit is nursed by the natural antagonism of that overwhelming section of the public which is always conservative; for many people are like the ancient chieftains of whom Anatole France writes—they asked for the old stories which "they believed to have been dictated by a divinity, and mistrusted the new songs."

Of contemporary music there must of necessity be many opinions at the present time, as an audience is made up of heterogeneous elements. This applies to the output of some men who are no longer with us, such as Gustav Mahler and César Franck. A serious examination of present conditions brings home the necessity of testing all things carefully. This is the great lesson which a survey of music from Monteverdi to Schönberg makes evident.

All the foregoing well considered and well stated remarks are from the London Musical Times.

## MELBA-KUBELIK FIGURES.

From figures submitted by Loudon Charlton it appears that the first month of the Melba-Kubelik tour, comprising five appearances of Mme. Melba by herself, seven of Mr. Kubelik by himself, and six of the two artists in combination, has achieved the impressive record of nearly \$100,000 gross receipts for eighteen concerts. Both artists have been in fine form from the beginning, and have enjoyed their association and their first month's experiences. It has been a source of great satisfaction to them to realize their continued hold upon the affections of so large a public, not only in metropolitan cities, but also in the average towns which comprise their route. At all the concerts the audiences have shown unusual enthusiasm and keen enjoyment of the programs. The November Melba-Kubelik bookings are thirteen in number, beginning at the New York Hippodrome last Sunday night and completing the month in Spokane on November 28. The first half of December will be devoted to concerts in the Pacific Northwest and California, after which the artists will take a well earned holiday until after Christmas.



## PHILADELPHIA'S OPERA.

Very impressive was the opening of the season of grand opera in Philadelphia last Monday evening, November 3, when, under the conductorship and managerial direction of Cleofonte Campanini, the Chicago Opera Company gave a performance of "Tosca," with Mary Garden in the title role, the great French baritone Vanni Marcoux as Scarpia, and the new tenor Martinelli as Cavaradossi.

Fashionable Philadelphia crowded the beautiful opera house built by Oscar Hammerstein and later sold to the Metropolitan Opera Company, and by liberal display of the outward appurtenances of wealth made the event as impressive as such premieres usually are in cities where grand opera is considered one of the regular ceremonies of exclusive society.

However, aside from the pictorial aspect of the vast audience, the MUSICAL COURIER visitor from New York found much to hold his attention in the purely musical part of the evening, for two of the principals were familiar to him by reputation only—Marcoux and Martinelli.

The first named is a splendid figure of a man, tall and well grown, of distinguished features and bearing. He looked every inch the nobleman and by his acting art made himself seem the cruel tyrant. He does not lay as much stress as some of his colleagues upon the politeness of Scarpia, but emphasizes more saliently than we have seen it heretofore the man's bestial cruelty. After all, Scarpia was a creature of his passions, and it would be illogical to suppose that he was able at all times to cloak them under polished manners and punctilious phrases. Not that Marcoux's impersonation lacked distinction. It had all the aristocratic suggestion required, but in addition it lent itself admirably also to the fervid moments demanded by the romantic passages of the first act and the vehement episodes in Scarpia's room at the Palace Farnese. Historically, the Marcoux conception of the malevolent baron satisfied the critical sense in every particular. Vocally the French baritone was superb, for his singing organ has range, volume and quality, and he knows how to color and modulate it to suit every emotion. New York audiences have been accustomed recently to hear most of the Scarpia music talked and recited, and their surprise doubtless will be great to learn that it also can be sung, even though its phrases are fragmentary and might be thought by voiceless baritones to adapt themselves better to declaiming than to bel canto exposition. The Marcoux timbre is unusually sympathetic, his diction is splendid, and in a climax his building of dynamics and control of breath are nothing less than superb. His reception in Philadelphia stamped him there as an unequivocal success.

Martinelli is a tenor of engaging personality and great vocal possibilities. Only twenty-six years old, he has the appearance and the impetuosity of youth (likewise some of its inexperience), and consequently lacks the repose which we are wont to associate with acting in grand opera. However, when his ardor and his enthusiasm find their proper balance, he will fit into the histrionic frame acceptably, for there is nothing awkward about him and in physique he lacks none of the customary requirements of the romantic hero. His voice is not of the robust variety, though it has penetrating quality and asserts itself amply in ensemble and against the orchestra. The middle register is mellow; the high tones have body and agreeable sound. In the main, Martinelli follows the traditional phrasings, but his musicianship seems to be none of the most confident at the present time—unless his many unconventionalities can be ascribed to nervousness. The arias of the first and third acts were sung with taste and feeling. Altogether, Martinelli made a

most favorable first appearance, and the audience showed unmistakably that it liked him.

Mary Garden's Tosca has been described in these columns on the occasion of her Boston and Philadelphia appearances in the role last year. It is a part which requires rather broad acting, and therefore offers ideal opportunities for Miss Garden's method. By broad we do not mean vulgar. There is nothing vulgar at any time about Miss Garden, even when she wears a Tosca costume that almost exposes her knees and clings to her more closely than the ivy to the wall. But it is Miss Garden who wears it, and—voilà! Unlike Boston, we were not shocked at the second act scene where Scarpia makes his kindly intentions toward Tosca unpleas-



By G. Ganzini, Parma, Prop. Art. Riservata.

antly evident. Perhaps the reason was because of a broken sofa, which overturned and lost a leg when Marcoux-Scarpia earlier in the piece threw Venturini-Spoletta against the article of furniture with unexpected violence. Miss Garden and Marcoux thereafter treated the three-legged sofa with distant courtesy, but manipulated their scene cleverly, nevertheless, and stopped the senseless giggling of the audience. The Tosca music was sung by Miss Garden with earnestness and sympathy, but she still retains most of the peculiarities of voice and method which meet with such determined opposition from many sources. Personally, we object to her incessant vocal "sliding" and "scooping" more than to anything else in her singing. Most reprehensible was her use of the French language while all her companions sang in Italian. But she changed to Italian in the "Vissi d'Arte," which, by the way, was delivered movingly, in spite of the sudden polyglot shift.

Cleofonte Campanini conducted with the circumspection, authority and temperamental impetus which always have been the earmarks of his work with the baton. He is as insistent as ever upon strongly defined rhythms and sharply cut climaxes, but knows also how to obtain lyrical effects when they are in place, and makes his orchestra shade subtly and sensuously at will. His art with the stick is one of the abiding pleasures of an American opera season. On every hand were heard praises for the performance as a whole and good wishes for Campanini in his new post as impresario.

The complete cast of "Tosca" read as follows:

Flora Tosca .....	Mary Garden
Mario Cavaradossi .....	Giovanni Martinelli
Barone Scarpia .....	Vanni Marcoux
Cesare Angelotti .....	Constantin Nicolay

Il Sagrestano .....	Vittorio Trevisan
Spoletta .....	Emilio Venturini
Sciarrone .....	Nicolo Fossetta
Un Carceriere .....	Frank Preisch
Un Pastore .....	Minnie Egner
General musical director, Cleofonte Campanini.	
Stage director, Fernand Almanz.	

## VERDI'S WIFE, GIUSEPPINA STREPPONI.

At this moment, when the name of Giuseppe Verdi is repeated with reverence and admiration, all over the world, and when every theater in Europe resounds with his tonal glory, says an Italian contemporary, it is well to speak with his name that of the woman who for so many years shared his good and his ill fortune and helped by counsel and sympathy to make his fame substantial. Her name before she married Verdi, was Giuseppina Strepponi.

Verdi always said that if the city of Trieste (on the Adriatic) was dear to him it was because Trieste, on account of its topographical position reminded him of his beloved Genoa, because so many Italian heroes had died there for the great cause, and because, above all, it spoke to his heart of the charming and suave Giuseppina Strepponi.

This delightful singer who later became Verdi's wife, and was his faithful and affectionate companion and his intelligent partner, spent her youth in Trieste, and later was a proclaimed artist of that city. However, her birthplace was in Lombardi, Lodi, where she came into the world September 8, 1815. Her father, Feliciano Strepponi, born in Milan, was a composer of merit. When fifty years old he was called to Trieste by Manager Previtali to take the place of Concertmaster Farinelli at the Teatro Grande, and he took with him his daughter Giuseppina.

Though he composed various successful operas, fortune did not smile on Feliciano, and he grew so poor that when he died in 1832 the city of Trieste had to come to the help of his wife and his four children.

Giuseppina, who had a beautiful voice and real talent for music, was able to emerge from the catastrophe and to study for a short time at the Milan Conservatory. She made her debut at Trieste January 10, 1835, in Massini's "Mathilde di Shubran," and she took the public by storm with her marvelous voice, her birdlike trill, and her fascinating beauty. This debut opened for her the doors of the principal theaters of Italy, and in 1839 she was called to La Scala, where she sang amid ovations and applause in "Lucia," "Puritani," "L'Elisir d'amore," etc. Her fame rose and Verdi saw in her the fit interpreter for his "Nabucco," which was performed at La Scala March 9, 1842. That night marked a glorious triumph for the master and the singer, and there began between the two great artists the tender and deep sympathy that led to their happy marriage.

Her beauty did not fade with her years, the pure lines of her face remaining unaltered to the last moments of her life. She died at Busseto, November 14, 1897, leaving Verdi depressed and discouraged. With her, he felt, went all the poetry of his youth, the satisfaction of his glory, the reason for his living. Only four years afterward the maestro followed her into the great unknown.

## GERARDY WILL PLAY "DON QUIXOTE."

Jean Gerardy, the Belgian cellist, is to be heard this season here in Strauss' tone poem, "Don Quixote," which, it will be remembered, has a cello obbligato part almost as prominent, and certainly as difficult, as the average concerto for that instrument. "Don Quixote," in the minds of many Strauss enthusiasts, ranks immediately after the same composer's "Heldenleben," the mightiest of his tone poems, and has nearly as much sheer beauty of melody as "Death and Transfiguration."

### THE CROWN OF LAUREL.

"Paderewski bars rivals," said the New York Times last week, reporting a somewhat trivial law suit in London. Now, with due and becoming respect both to the artist and the newspaper in question, we assert that no man can bar rivals, and—which is more—no man of common sense ever wants to be without rivals.

What Paderewski objected to was the use of his name on another pianist's bill posters.

It reminded us of Artemus Ward's announcement in bold type that he had "lectured before all the crowned heads of Europe," to which was added in very small type, "began to lecture." All Artemus Ward said was that he had lectured before all the crowned heads of Europe began to lecture, which, of course, was perfectly true. But his manner of printing that simple and inoffensive statement made it ridiculously sensational.

This Paderewski affair is no laughing matter, however—at least to Paderewski, who believes that a younger and less renowned pianist was wrongfully using his name on bill posters and programs where it does not belong.

As the English court has sustained Paderewski and has prohibited the other pianist from appropriating the Paderewskian ægis, it is evident that there is a commercial value in being the "one and only." We cannot see how Paderewski has been or could be injured by any such advertising. From a musician's point of view, we should have considered it a compliment to Paderewski.

Not long ago we read that a great critic esteemed the counterpoint in Verdi's "Falstaff" worthy of Bach. Was that an insult to Bach? When one of young Mendelssohn's choral works appeared, somebody said it was worthy of Cherubini, but nobody thought Cherubini was injured. Swinburne asserts that Herrick has matched the best lyric of Shakespeare time and again. Would Shakespeare, if alive, sue Herrick's manager? The poet Dryden said of Milton:

"Three poets, in three distant ages born,  
Greece, Italy and England did adorn.  
The first in loftiness of thought surpass'd,  
The next in majesty; in both the last.  
The force of nature could no further go;  
To make a third, she join'd the other two."

What a time of it poor old Milton would have had if Homer and Dante, for instance, or Sophocles and Petrarch, had brought an action against Milton's press agent, John Dryden!

Yet on second thought we see the sense in Paderewski's suit. He cannot find a concert hall big enough to hold the thousands who are willing to pay to hear him play. Therefore it is business for him to protect himself and retain his clientele. But as for the unbusinesslike Homer—why, he was a blind begger.

Dante was persecuted and exiled. For six hundred years his body has remained among strangers at Ravenna, far from his native Florence. Milton, too, was a baby in finance. He sold his "Paradise Lost" for £5, which is less than many a man and multitudes of women will gladly pay to join the corymbant throngs who worship at the shrine of Paderewski.

We never did and never will have any patience with those persons who want to know who is the greatest pianist. No one is greatest in every way. Even Liszt told his pupils that Rubinstein produced a better tone than he did.

Only last week a musical enthusiast rushed up to an eminent critic at Josef Hofmann's recital in Carnegie Hall and exclaimed, "Isn't he magnificent! Superb! Delightful!" Then he lowered his voice and asked: "Who is really the greatest pianist?" The critic wisely replied: "You have just told me how delighted you are. What more do you want? Is it going to add to your joy to hear me say whom I consider the greatest? I do not know who is greatest. I only know whether I have been mu-

sically satisfied or not, and my enjoyment depends as much on my own mood as it does on the playing of the artists."

If we are not mistaken, it is Victor Hugo who says, in his work on Shakespeare, that all those who scale the heights and reach the top of Parnassus are equal.

We heartily agree with Hugo so long as the talk refers to poets, composers, pianists and others of that ilk. But, of course, if any other musical paper—or, rather, let us say, any other paper devoted to music—advertised that it was fully equal to the *MUSICAL COURIER*, we should first call attention to the fact that it could not be equal without being fully equal, and then we should remark, "Look out! We bar rivals."

### OBERHOFFER'S VIEWS.

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, returned not long ago from Europe and was interviewed by the Minneapolis Journal, to whose reporter he stated some interesting views, as follows:

The most perfect operatic productions I have ever seen are those at the Royal Opera of Dresden. Artists, scenery and orchestra are all attuned to an ensemble of soothing harmony. Schuch conducts his orchestra of 145 with such superior skill that although the orchestra pit is not screened or vaulted, every note and every word of the singers can be distinctly heard. And, besides, the prices are moderate, while in Munich the Opera seats in the summer time sell at prices that prove that the system of preying upon tourists is there developed into a science. Munich is one of the most beautiful of cities and is musically at high tide during all seasons of the year. There is a chance to hear everything new in music, if ever so atrocious. I really believe that from listening to so much freakish and outlandish music, the people of Munich have quite lost their bearings. They no longer know what is beautiful and what is not.

New York's patriotic music lovers will be as shocked to hear that the most perfect operatic productions are at Dresden, as Munich must feel pained to learn that it preys upon tourists and no longer owns a sense of beauty. Mr. Oberhoffer evidently believes with Emerson about speaking the truth in "words as hard as cannon balls."

### BERLIN LIKES "LOHENGRIN."

Berlin had its six hundredth performance of "Lohengrin" at the Royal Opera on October 15. This most popular of all of the Wagnerian dramas was first produced in Berlin on January 23, 1859. At that time it aroused little interest and was not given again until 1866, seven years later, when Niemann and Betz were in the cast. Up to 1871, "Lohengrin" had experienced fifty performances. The fiftieth occurred just after Kaiser Wilhelm I had returned from the victorious campaign against the French, and the monarch and his entire court attended. Five years later, in 1876, the hundredth performance occurred, with such great singers as Mathilde Mallinger, Marianne Brandt, Niemann, and Betz in the cast. The two hundredth performance took place in 1885, and during the twenty-one years between 1885 and 1906 "Lohengrin" was given three hundred times. During the last seven years it has had one hundred more performances. Only two other German operas have eclipsed "Lohengrin," and they are "Don Juan" with 654 and "Freischütz" with 693 hearings.

"The management respectfully suggests that patrons be punctual, as no one can be seated while music is in progress." That was the admonition printed in the Aeolian Hall program at the Paderewski recital last Saturday afternoon. The audience was punctual as requested, but the concert giver was forty minutes late.

### SAINT-SAËNS INTERVIEWED.

Saint-Saëns attracted a great deal of attention at the recent music festival in Cerena, Italy. To an interviewer he expressed himself as follows concerning the hyper-modern music: "In my own country they consider me an old fool, because I will not allow myself to be dragged into the fashion of the day and to howl with the wolves. Now, there is nothing more dangerous than to become modern at my age. I have always hated all tyranny, and I have opposed those who would have no progress as well as those who place singing above music. Today the theory of form has had to give place to the lack of form. All the rules of music which have been evolved during three centuries have been discarded, and the negation of all rules is the result. The human voice, that godlike instrument, the wonder of nature, has become commonplace and contemptible. Dissonances, which were once looked upon as valuable spices, have become our daily bread, and instead of being taken with wine they are now washed down with vinegar. Some people eat this food and enjoy it, and there is also a public that shares their taste. They have their rights, but I also have mine, and as for me, I shall always honor the art of song, without, however, making myself its slave; further, I shall always employ dissonances as a powerful means of expression, but I shall not use them when I do not consider them necessary. This is in accordance with my nature and I cannot do otherwise." The foregoing translation comes from the Berlin representative of the *MUSICAL COURIER*, who adds: "It is not easy to induce the venerable Frenchman to talk on this theme; Berlin reporters tried in vain to draw him out on the subject of modern music when he was here recently. For this very reason the above remarks are all the more significant."

### CARNEGIE HELPS MUSIC.

To judge by the estimate which Andrew Carnegie and his Carnegie Hall Company place on the capacity of musicians and musical enterprises as rent payers, the present season bids fair to be an extraordinarily profitable one. Carnegie Hall, never modest in its rent demands, has raised its prices about 40 per cent. this winter, and in addition to the percentage of the profits which it asks from most of the concerts given there, charges the givers for the use of ushers, special platforms, etc., and does not permit any program or booklet but its regular house bill to be distributed to patrons. For instance, at the recent Philharmonic concerts it was necessary for the patrons to apply at a candy shop across the street from Carnegie Hall, in order to obtain the "annotated booklets" which have so long been a feature of the Philharmonic courses. It is difficult to understand why Carnegie Hall should put obstacles in the way of music when Andrew the philanthropic built the place ostensibly to help along the cause of the art.

### ONE ON BOSTON.

A good joke on Boston. Last week the "Jubilee" overture, by Weber, was played there. As every musical person knows, the work winds up with "Heil dir im Siegerkranz," the same tune that does service for "America," our national hymn. But here is the story, as H. T. Parker tells it in the Boston Transcript: "And at the end for 'Heil dir im Siegerkranz'—which is also 'America' and 'God Save the King'—the audience was on its feet. Never perhaps has a royal anniversary in the Saxon court, for which the overture was written, been so honored in an American concert hall. No doubt this morning the Dresdener Anzeiger made a cabled note of it."



## TO THE MANNER BORN.

What is a native musician? It is not always easy to answer that question, even though we restrict the word native to its precise meaning—born. Of course, we do not mean a born musician, but a musician born in his home land. There is an Irish bull to the effect that a man should fight for the land of his nativity whether he was born there or not, and it is a fact that there are many notable as well as obscure musicians in the United States who are in every sense of the word American except that they were not born in America.

Theodore Thomas, for instance, certainly fought a battle royal for American orchestras. Was he not an American through and through despite his European birth? He put up a good fight for the "land of his nativity," even though he was not born in it. And Fannie Bloomfield Zeisler—is she not known throughout the world as an American pianist? Who would call her an Austrian because of the stork's geographical vagaries on a momentous occasion?

Wilhelm Berger, too, was another example of a transposed birthplace. His father and mother were German and he was German too, for he thought German thoughts, composed German music, lived in Germany, and was German in every possible respect except for the minor detail of having seen the light of day in puritan Boston, U. S. A.—New England, not Old Heidelberg.

If a concert manager announced an American tour of the great Scotch pianist, Eugen d'Albert, there would be consternation in the hearts of the public. "What! D'Albert a Scotchman?—bagpipes and kilties and all that sort of thing!" Eugen d'Albert is a pillar of Germany today—in a musical sense. He is one of the finest interpreters of the classics of Germany, and he has composed one of the most successful of German operas. Yet his father was a Frenchman long resident in London and the composer of innumerable quadrilles and other popular dance music. His mother was Scotch. Young D'Albert was born in Glasgow, and was trained at the Royal Academy of Music in London, and has no more German blood in his veins than the King of Siam has.

There are three prominent Englishmen who in the matter of birth are not English at all. Sir Frederick Cowen, for instance, is a West Indian from Jamaica, and Macaulay and Kipling are Indians from the land of the East. But as India and Jamaica are parts of the British Empire it is not politically wrong to call Cowen, Kipling and Macaulay Englishmen.

But what are we to do in the case of Sargent, the famous painter, of whom Americans are so proud. He is called American in spite of the facts that he was born in Italy, trained in France, and that he lives and works in England. If Sargent is American because his parents were American, how can his parents be called American if their parents were English or Scotch or of some other nationality?

We likewise call Emma Eames an American, and not a "heathen Chinee," although she was born in Shanghai. Nordica is, of course, American in every sense of the word.

If Kipling, Macaulay and Cowen are English because they were born under the British flag, then the Canadian, Albani, the Australian, Melba, and the New Zealander, Frances Alda, are English too.

But of what nationality was Handel? We read that the German Emperor never will grant his consent to England's claim to Handel. We have tried to understand the system used by the Encyclopædia Britannica in deciding the problem of nationality. We cannot understand the method. The editors of that monumental work of erudition call Alexander Graham Bell an American, Sargent an American and Handel an Englishman. Bell was born in Edinburgh in 1847, was educated at the

universities of London and Edinburgh, and was a resident of Canada till 1872. Then he came to the United States for a few years, got his invention of the telephone adopted, and returned to Canada, where he now lives.

If the English judges call Bell an American because he did his famous work in the United States, why do they call the Italian born and French trained Sargent an American when Sargent does his work in England? We cannot understand the system. Let us hasten to add that it is utterly unimportant whether Handel is classed as an Englishman or as a German. Probably most Italians will maintain that Lulli is an Italian and not a Frenchman, notwithstanding the fact that Lulli changed his name to Lully when he became a citizen of France. And the Germans insist that Handel is a German in spite of his Italian training, his British citizenship, his change of name from Haendel to Handel, and a tomb in Westminster Abbey. We are inclined to believe that the world in general will continue to call Handel a German for no other reasons than that he was a great composer and because Germany is the greatest of musical nations. "To him that hath shall be given, and from him that hath not shall be taken away even that which he hath," or words to that effect.

In order to simplify as much as possible the confusion of thought which invariably follows any attempt to define exactly what constitutes an American composer, we adopt the plan of giving in our American Composer list only those musicians born in the United States. Now and then, however, a name gets on the list which should not be there, especially in the case of the younger composers whose names are not yet to be found in biographical dictionaries.

### LONDON HISSES "ARE YOU THERE?"

According to cables received from reliable sources it appears that a London audience hissed and booed the premiere of "Are You There?" Leoncavallo's new musical farce. As Enrico Toselli's comic opera had a somewhat similar reception in Rome not long ago, it looks as though the way of the serious composer is apt to be studded with thorns when he turns to the lighter forms of the tonal muse. Most writers of the former class imagine that no special training is required in order to be able to create music that will catch the comic opera public. One young maker of songs and piano pieces said to us recently: "I think I'll do a comic opera as soon as I get time. That sort of thing will amuse me and ought to bring handsome returns." We did not dissuade the young man from his intended experiment, as we believe that the trial will teach him a much needed lesson. The success of such composers as Johann Strauss, Milloer, Suppé, Offenbach, Sullivan, De Koven, Sousa, Lehar, Fall and Oscar Straus is not an accident. They did not write in order to amuse themselves, and perhaps that is why they got on with the public.

### BOSTON SYMPHONY PROGRAMS.

Boston's symphony orchestra will make its first visit of the season to New York this week, giving a concert in Carnegie Hall on Thursday evening, November 6, and Saturday afternoon, November 8. The program for Thursday night includes Beethoven's seventh symphony, Brahms' "Tragic" overture, Liszt's "Les Preludes," and Wagner's overture to "The Flying Dutchman." The Saturday afternoon program offers Glazounoff's symphony No. 5, Smetana's overture, "The Sold Bride," Franck's symphonic poem, "Les Eolides," and Dvorák's overture, "Husitska."

LOUIS C. ELSON points out that there is no more a Wagner school than there is a Shakespeare school; that these two are monoliths and must stand alone.

## WHO IS WOLF-FERRARI?

In the weekly supplement of the Parisian "Journal des Debats," one of France's most important newspapers, there is a review of the first performance in France, at the Paris Grand Opera, of Wolf-Ferrari's "Jewels of the Madonna." There is nothing surprising about that, to be sure, for the production of such a work for the first time in France is an event of genuine importance, and this review would assuredly not be worth mentioning were it not for the following astounding statement with which it begins:

"The Jewels of the Madonna," by Mr. Wolf-Ferrari? Who is this author, and what is this opera, for in truth we had never heard either of the one or of the other until it was announced that the directors of the Opera were to make known to us a new composer and a new masterpiece."

Further on in the same article it is stated that Wolf-Ferrari is "a good Austrian," and that "The Jewels of the Madonna" was rejected as undesirable in New York, where it was feared that it might offend religious susceptibilities.

This ignorance of all that goes on in the outside world is typical of that growing spirit of self-adulation which is becoming a cardinal and regrettable feature of French insularity. It is the inevitable result of the constant pushing of home-made art.

One cannot constantly be praising the bad work of the home-grown poet, author or composer without gradually getting to feel antagonistic toward foreign products which common sense proves to be better and more worthy of support. This feeling has grown so strong in France that the Opera managers have actually been criticised for giving so few French works of the modern school.

The American music-loving public cannot be too often warned that a similar result will be attained in this country through excessive support of unworthy American productions. We must, above all things, keep our judgment clear. Give Americans a chance, certainly. Give them exactly the same chance that every foreigner has, no more and no less. At present they have less. The mere fact that they are Americans stands against them—and this is true of all artists, except, possibly, operatic stars. Let us fight with heart and soul for the American who is really equal to or better than his foreign competitor, but not emulate the French in supporting anything at all simply because it is a native product.

### PHILHARMONIC SOCIETY ON TOUR.

New York's Philharmonic Society was heard on Sunday afternoon, November 2, at Symphony Hall, Boston, with Fritz Kreisler as soloist. Boston interest in New York's best orchestra is pronounced, for last season long before the hour of the opening of the Philharmonic concert Symphony Hall was entirely sold out and judging from reports received by the Philharmonic management, the success of last season, so far as attendance is concerned, is about to be repeated. From Boston the orchestra goes to Holyoke, Mass., where a concert is to be given under the auspices of the Holyoke Board of Trade. For the following week three New York appearances are scheduled, the regular Thursday evening and Friday afternoon pair, at which the organization will have the assistance of Jacques Urlus (tenor of the Metropolitan Opera), and the first of its Sunday afternoon concerts, with Mme. Gerville-Reache as soloist.

### NEW YORK PLEASE TAKE NOTICE.

On another page of the MUSICAL COURIER is a picture of the opera house at Santiago, in Chile. Note the architectural beauty of its exterior and ask yourself why New York has nothing to compare with it in the way of an opera house or concert hall.

## BEETHOVEN MANUSCRIPTS.

A number of interesting Beethoven manuscripts have been discovered recently by Arthur Chitz. They were found among the effects of the Clan-Gallas family. Among these manuscripts are numerous unfinished sketches, but there is one complete composition for cembalo and mandolin supposed to have been written during Beethoven's sojourn in Prague in 1796. The first movement of this work is an adagio in E flat, in 6/8 time containing 113 measures. There is a Beethoven manuscript in Berlin at the Royal Library, corresponding almost exactly with this first movement, but the other movements of the piece are entirely new and have been hitherto quite unknown. Furthermore, this manuscript bears a dedication in Beethoven's own handwriting which reads "Pour la belle Josepha, par L. van B." Evidently the composition was dedicated to the Countess Josephine Clary, who later became the Countess Clan-Gallas. Some years ago Thayer suggested that unknown Beethoven manuscripts could probably be found among the possessions of this family.

## UNCONFIRMED PARIS RUMORS.

An unconfirmed report states that Jacques Rouches, until recently director of the Theater des Arts, Paris, has been elected to the post of director of the Paris Grand Opera. It is to be hoped that this is true, for his direction of the Theater des Arts has been most excellent, and the Opera, under the direction of Messager and Broussan, very bad. The great old house under that management degenerated into a second rate Opera, and the majority of Parisians, and especially strangers living in Paris, particularly American who know what good opera is, will welcome a change. Mr. Rouches has proved himself to be a man of much artistic taste, and in his little theater in the Batignolles has produced many plays of real worth and many short musical pieces and ballets, both of the old and new classical school.

## BONCI'S POSTPONED ENGAGEMENTS.

Alessandro Bonci obtained from Cleofonte Campanini the privilege of postponing the engagement he had this year with the Chicago Opera Company until the season 1914-15. It has been known for some time that Mrs. Bonci is not in good health and is unable to come to America, and for that reason Mr. Bonci does not want to leave her in Italy while he visits the United States. Signor A. Carbone, of Aeolian Hall, Signor Bonci's representative in America, has received a number of requests from local managers to have the great tenor appear in concert this season, but it was necessary to decline these engagements for the same reason that it has been necessary to postpone the season with the Chicago Opera Company.

## STRANSKY FAVORS BERLIOZ.

Conductor Stransky seems to be in an affinitive mood for Berlioz this winter. Not content with "King Lear" and the "Fantastique" at the Philharmonic's opening concert, he promises us two more Berlioz numbers at the Sunday afternoon seance on November 16. But as Tschaiowsky's best symphony—his fifth—is on the same program, at least there will be some consolation.

## CHALIAPINE SERIOUSLY ILL.

Chaliapine, the noted Russian singer, is stricken with mastoiditis and has just undergone a serious operation. His condition is considered critical.

## WHY IS IT THUS?

Every form of public gambling seems to be prohibited except starting grand opera companies and symphony orchestras.



## VARIATIONS



Jean Gerardy tells this anecdote of English provincialism: "I was invited to stop off at a village not on my regular itinerary by a deputation of music lovers. I couldn't resist the invitation. The hall was packed. Fancy my amused amazement when, on coming onto the stage and making my usual perfunctory bow, the entire audience politely rose from their seats and bowed back with the utmost formality, some of the older women throwing in a curtsy." It is a pretty story, but no longer new, for David Popper first told it many years ago about a village in Hungary, and since then the incident has been reported by various pianists and violinists as happening in Norway, Turkey, Russia, Montenegro, etc.

That tired feeling does not come only in the spring. We got it last Sunday after perusing this cable (yes, cable) in the New York World. The item came from Paris: "Parisian musical critics who heard at Monte Carlo the



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symphonic composition by Prince Mirko, the second son of the King of Montenegro, pronounce it of excellent quality. His new work is called 'Fleurs du Printemps' (Flowers of Spring), but, in contradiction to its title, it is of extremely warlike character. Prince Mirko composed his first music at the age of fourteen, and has written fifteen religious hymns, several marches and one opera. His ambition is to compose a great national hymn for his country. During the Balkan war he worked at musical composition on the battlefield, figuring out counterpoint to the sound of artillery." Composing canon, as it were.

But the New York World does not get all its musical information by cable. Some of it is acquired by telegraph. A "special" from St. Louis is dated October 30, 1913, and reads:

"The scientists who for ages have tried to evolve a use for the squeal of the pig, on the theory that all other parts of said pig have been made useful by the packers, may get some comfort from the statement of the Rev. James A. Dillard, pastor of the Delmar Avenue Baptist Church, that even the bray of a mule and the buzz of a fly possess musical qualities and can be used to tune a piano.

"All animals have a musical 'cry,'" said Dr. Dillard. "For instance, we can sound the buzz of the bumble bee or the low drone of a mosquito on a piano key.

"The cricket has three musical notes, while a horse can almost run the scale. A dog has several different notes that vary with his cry. The house fly has notes, and by following them one would be able to tune a piano.

"As I run the scale on a piano I can strike a certain note that is in harmony with that carried by the dog, and he will answer with a howl in the same note as the one I strike on the piano. Even the mule has a musical note to his bray that is harmonious."

That is, if the other mule strikes the tone on the piano.

"Tante" is a play (now running here) about a woman pianist. Ethel Barrymore does the role, but the artist who

really does the playing—behind the scenes, unfortunately—is Gertrude La Salle.

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, is to lead the mighty Bach B minor mass at the May Festival in that city next spring. He spent months abroad last summer in vital study of the score. "No matter how well one thinks one knows that stupendous work," said Dr. Kunwald, "each new reading of it seems to bring to the surface additional meanings and further beauties. To me it represents a complete foreshadowing of all the music that was written later by the other great composers." Asked what novelties he would perform in Cincinnati this winter, the conductor replied that in place of new works never before done in Cincinnati, he preferred to present a few standard old ones not heard there for many years, like Brahms' E minor and Bruckner's D minor symphonies and Berlioz's "Romeo and Juliet." Dr. Kunwald was asked about his projected solo appearance as a pianist with the orchestra and he explained modestly that he challenges no comparison with the giants of the keyboard in point of technic, but feels sure of himself musically, and in Beethoven's C minor concerto has a message to deliver which will depart in some important respects from the perfunctory readings so often heard, principally because virtuosi regard the C minor concerto as beneath them and relegate it to the conservatory misses. Dr. Kunwald played for us parts of his own cadenza to the Beethoven work and we were profoundly impressed with the skill and beauty of the interpolation.

Speaking of Verdi's popularity in the so-called Sunny Peninsula, the London Telegraph says (with its tongue in its cheek) that a familiar form of punishment when Italian children are naughty, is to say to them, "Unless you behave well and learn your lessons, you'll be sent to Germany and made to listen to Wagner."

Philadelphia, October 31, 1913.

## Dear Variations:

Perhaps you have overlooked the fact that recently a costermonger woman and her baby lived in London for a week on less than \$1 (as told about in a pamphlet of the Charity Organization Society), and that during 1912 no fewer than 171,000,000 coins were stamped at the Royal Mint in London, and circulated. Don't you think that, under such circumstances, you ought to recommend London as an ideal place for American composers to live in?

Very gratuitously yours,  
F. E. McCALLUM.

Mr. Benson, an English producer of Shakespeare, refuses to let his company play in New York, because he does not consider this city artistic enough. Not artistic enough? Bless us, only the other day it was reported that nearly \$200,000 had been paid for the perpetual ownership of one of the boxes at the Metropolitan Opera. Surely that is convincing proof of the high esteem in which some of our society folk hold music. In London no such price ever was paid for an opera box. Consequently we are artisticker than the city on the Thames.

Where a misprint made us say of a recent Philadelphia orchestra concert, "the horns won pronounced honors in the trio of the 'Eroica' Symphony," the passage should have read, "the horns won pronounced honors in the scherzo," etc.

Boston's drabness and dullness are commented upon by Philip Hale in this wise: "Was it not Mr. Arthur Whiting that gave the name 'The First Unitarian Opera House in Boston' to the temple of the muse in Huntington Avenue? And so one might speak of the family pews in Symphony Hall during a symphonic service."

Pause, supporters of opera in English. Here is the voice of the London Daily Express calling us to contemplation of a new phase:

"Esperantists have thrown down the gauntlet to Charles Manners, who in a letter to the Express said: 'I consider that if you asked what would be the best language to sing all operas in, I should say unhesitatingly English.'

"I contend," said an Esperanto enthusiast to an Express representative, the other day, "that Esperanto combines the best out of every language, eliminates the absurdities from each, and caters equally for grand opera and soft serenade.

"Take, for instance, the first verse of 'Karlo estas mia Karulo'—'Charlie is my darling'—

'Ho! Karlo estas mia  
Karulo, Karulo—  
Ho, Karlo, la princido  
La brava Kavalir.'  
(Continued on page 26.)



"What more charming? Then, what do you think of—  
"Venas la Trubador  
El militad;  
Gaje eksonas nun  
Lia kantad!"

"Gaily the Troubadour," of course. I am sure if I could only get a talk with Caruso, I could persuade him how much finer many songs would sound in Esperanto."

"The Life of Wagner," a moving picture film, soon will be shown in New York. It is a beautiful and moving story, especially with those parts left out relating to Wagner's treatment of Minna Planer, Otto Wesendonck, and the persons to whom he owed money.

On the front page of the New York World Magazine (November 2) is a picture of a brawny woman in a sweater and short skirt, wielding a woodsman's axe with which she has evidently cut down an enormous tree trunk lying at her feet. The caption of the illustration is "Fremstad Training for Grand Opera." No doubt for the role of Elektra.

From the excavations that mark the site of the ancient Roman city, Antine, a mummy has been taken which scientists believe to be that of Thais, the converted courtesan of Alexandria. Mary Garden's press agent missed the chance of his life in not being on hand with a tape measure, prepared to prove that the mummified one was of the exact proportions of the living Mary.

There is proof, by the way, that the art of the press agent is declining. Fräulein Hempel arrives from Europe and tells of a harrowing experience she had abroad when asked to sing in a cage of lions. The very day of Fräulein Hempel's lion interview in our dailies, they published Berlin cablegrams describing how Fräulein Destinn had posed before the king of beasts and sung an aria for him. Siegfried O'Houlihan, who strolled into the MUSICAL COURIER offices as the Hempel and Destinn stories were handed to this department, read them over the shoulder of the editor, and remarked decisively: "I think they're both lyin'!"

"Destinn in the Lion's Den."

Wolf-Ferrari has received so much praise that it will not hurt him to hear a different opinion, as expressed by Reginald L. Sweet, in New York Topics.

"Wolf-Ferrari knows the spirit of the people. He can handle a Neapolitan crowd, expose the emotions of a few of their worst representatives, but he chooses to emphasize the weaknesses, not the strengths. If this is an aid to humanity, the composer of the 'Jewels of the Madonna' is great. If the beautiful, bare, harsh conception of love is the real one, if mixture of decadent feelings, circumstances, the free use of such stage directions as *trasformazione sensuale della sua mistica follia* and '*mistico ardore*,' etc., are enough to convince the hearer that great emotions are being depicted, if bombastic realism, an occasional commonplace Italian intermezzo, a Strauss founded instrumentation without the Strauss power, banalities, religious insincerities, obvious borrowings from Wagner, Strauss, Tschaiowsky, Verdi, Bizet and Leoncavallo make a great composer of opera, then Herr Signor Ermanno Wolf-Ferrari may rejoice in the title and the admirers of the hybrid music can join hands in their enthusiasm. The rest will thank heaven that what has gone before cannot be taken away, though the fathers of sensuality in music little dreamt that they might one day be sought as a place of refuge."

Peaches and perfumes are not the only things named after famous opera singers. At No. 200 West 113th street is an apartment house called "Nordica."

Patrons of the Philharmonic concerts feel that they are being cheated this season, for Leo Schultz now is quite bald on the center spot of his cranium. Oh where, oh where, is that topknot gone? Its risings and fallings, and sideway bobbings in sympathy with the rhythms of the music its owner performed used to be one of the strange fascinations of a Philharmonic concert. The only consolation will be in watching Leopold Kramer, the new concertmaster. Emotion gripped him so hard most of the time during the orchestral numbers last week that we feared he would sway from his seat. But he is an excellent man for the job, as we determined when we noticed that he played the Berlioz symphony, the Tschaiowsky accompaniment, and the same composer's "Marche Slave," practically from memory, and glanced only casually at the music on his rack.

As a general hint to concert pianists, might we suggest that Beethoven's sonata, op. 111, deserves a long rest? It has been doing arduous service for several seasons.

Overheard at the Paderewski recital, from an old gentleman who stared curiously at the organ pipes which occupy

the rear of Aeolian Hall: "Is he going to play the organ, too?"

In the Boston Journal the music critic discusses Josef Hofmann's encores and says: "He is a generous entertainer, like Paderewski." There's the material for another lawsuit on the part of the Polish pianist.

Our picture this week on the preceding page is that of Paganini. His chief claim to distinction lies in the fact that he is announced as being "redivivus" whenever a new fiddler makes his initial public appearance.

The discovery of Rubinstein continues. Two of the genial Anton's pieces are to be played by Paderewski at his next New York recital.

Apropos, does George M. Cohan know that Rubinstein wrote "Yankee Doodle Variations" for piano?

## KREISLER PLAYS IN PITTSBURGH.

**Celebrated Violinist Opens Art Society's Season—Tuesday Musical Club Activities Begin—Cadman in Town—Short Items of Interest.**

Pittsburgh, Pa., October 31, 1913.

The Art Society could hardly have made a better choice of artists than Fritz Kreisler to inaugurate its forty-first season. Fully 1,500 people attended. The program follows:

Sonata, D Major.....	Handel
(Adagio, Allegro, Larghetto, Allegro Giusto.)	
Suite, E Major.....	Bach
(Accompanied.)	
(Prelude, Gavotte, Menuetts I and II, Gigue.)	
Grave.....	Bach
Prelude and Allegro.....	Pugnani
Chanson Louis XIII, et Pavane.....	Couperin
La Chasse.....	Cartier
Sarabande and Allegretto.....	Corelli
Variations.....	Tartini
Romance, A Major.....	Schumann
Song Without Words, B Flat Major.....	Mendelssohn
Moment Musical.....	Kreisler
Rondo, G Major.....	Mozart
Canzonetta Indienne.....	Dvorak-Kreisler
Caprice Viennois.....	Kreisler
Tambourin Chinois.....	Kreisler

The choir of the Western Theological Seminary will repeat Bach's cantata, "God's Time Is Best," and G. Ferrata's "Messe Solenne," at the seminary Monday evening, November 3. These works were given their first presentation last spring. The program will also include the "Cherubic Hymn" as set by Gretchaninoff in the Russian Liturgy of St. John. The choir numbers sixteen voices and is under the direction of Charles N. Boyd.

The Saudek Ensemble will give the first concert of its season at the Twentieth Century Club, Tuesday afternoon, November 4, with Sue Harvard as soloist. Carl Bernthaler will be at the piano.

The opening concert of the Tuesday Musical Club was presented by Mr. and Mrs. Paul Keifer, soprano and cellist, with Alexander Russell at the piano. The program was as follows:

Aria, Seufzer, Thranen, Kummer, Not (with cello).....	Bach
Sonata, Seventeenth Century (for cello).....	Corelli
Aria, Vissi d'Arte—Tosca.....	Puccini
Aria, Dich theure Halle—Tannhäuser.....	Wagner
Excerpts from Thais.....	Massenet
Mirror Aria—Voice, cello, piano.	
Meditation—Cello and piano.	
Oasis Scene—Voice, cello, piano.	
For cello—	
Etude.....	Chopin
Berceuse.....	Faure
Allegro Appassionato.....	Saint-Saëns
Songs—	
Ah, Love, but a Day.....	Mrs. H. H. A. Beach
Spring.....	Henschel
Villanelle.....	Berlioz
Chere Nuit (with cello).....	Bachelet

Christine Miller was heard in the following program at St. Joseph's Academy, Greensburg, Pa., Thursday evening, with Carl Bernthaler at the piano:

Awake, Saturnia, from Semele.....	Handel
Frühlingsnacht.....	Schumann
Du Ring an Meinem Finger.....	Schumann
Er, der Herrlichste von Allen.....	Schumann
Gergere legere.....	Eighteenth Century
Jeunes Fillettes.....	Eighteenth Century
Psyche.....	Paladilhe
L'Invitation au Voyage.....	Duparc
Les Papillons.....	Chausson
Idyls of the South Sea (Eberhart).....	Charles Wakefield Cadman
Where the Long White Waterfall (love song).	
The Great Wind Shakes the Breadfruit Leaf (Ghost song).	
The Rainbow Waters Whisper (Canoe song).	
Withered is the Green Palm (Death song).	
I Love and the World Is Mine.....	Johns
Don't Cease (Dorsetshire Dialect).....	Carpenter

A Valentine.....	McMillan
(Written for and dedicated to Miss Miller)	
The Nightingale's Song.....	Nevin
A Birthday.....	Arthur Whiting

The Euterpean Choral, Charles Albert Graninger director, is actively rehearsing for the first concert, December 2, at Carnegie Music Hall. Mr. Graninger has selected a program of novelties, among which the most interesting will be Bartlett's cantata, "Autumn Violets," which will have its initial performance in Pittsburgh. Harvey B. Gaul, the Pittsburgh organist and composer, will be represented on the program by a charming setting of Swinburne's poem, "Fly, White Butterflies," written and dedicated to Mr. Graninger and the Euterpean Choral.

Charles Wakefield Cadman is with us again. The young composer has just returned from his new home in the Rockies, and is in splendid condition for his long concert trip, which will take him from coast to coast. In addition to the "Indian Music Talk," to be given with the assistance of Paul Harper, tenor, Mr. Cadman's compositions will be presented in a miscellaneous concert, in which the following artists will appear: Mrs. Filer, Miss Leader, Miss Terrell, Miss Heiner, Miss Deryn, Paul Moore, John Roberts and Walter C. Earnest. A trio will also be given by Pierre de Backer, Joseph Deryn and the composer.

Rose Leader has just returned from a successful concert trip through Ohio and Pennsylvania.

Marjorie Keil-Benton, soprano soloist at First Baptist Church, will sing at James Stephen Martin's musical tea, Saturday afternoon.

Ruth Thoburn, the well known violinist, is looking forward to a most enjoyable season, having several splendid engagements booked for future dates.

Helen Heiner, contralto, one of the prize winners at the Eisteddfod, will appear at a benefit recital to be given at the Rittenhouse, October 30.

Charles Wakefield Cadman was assisted by Mrs. Talbot Peterson and Vida McCullough McClure in a recital given at the Country Club, Youngstown, Monday evening.

The first of the musical teas by Mr. and Mrs. James Stephen Martin will be given Saturday afternoon, November 1.

A new pianist of considerable reputation, Edith Bane, has located in Pittsburgh, opening a studio in the East End Trust Building. Miss Bane is teacher of piano, harmony and theory, also normal training, including the selection of teaching material for teachers. She has studied under William H. Sherwood, Martin Kraus and Moszkowski, also being for many years at the head of the normal department of the Sherwood School, of Chicago. Miss Bane may possibly be better known as the sister of John C. Bane, one of Pittsburgh's prominent attorneys.

HOLLIS EDISON DAVENNY.

## Miss Haughwout to Give "The Blue Bird."

Laura May Haughwout, specialist in recitations, imitations and costume recitals, will appear in Maurice Maeterlinck's fairy play, "The Blue Bird," on Friday afternoon, November 7, at the Little Theater, New York, under the management of Antonia Sawyer.

This will be Miss Haughwout's program:

At the Woodcutter's Cottage.	
The Fairy's visit—the magic Diamond.	
At the Fairy's Palace.	
The Cat leads a conspiracy—Quest for the Blue Bird begins.	
The Quest.	
The Land of Memory—Palace of Night—The Forest—The Graveyard—The Kingdom of the Future.	
The Return.	
Leavetaking—Awakening—The Blue Bird escapes.	

## Luyster Chosen Conductor of Glee Club.

Wilbur A. Luyster has been chosen by the Society of Friendly Sons of St. Patrick, New York, as conductor of its glee club. The American composer, Victor Harris, vice-president of the society, has just completed a chorus for men's voices, which he has dedicated to the club.

Rehearsals are held at Hotel Astor on Wednesday evenings.

Mr. Luyster, specialist in the teaching of sight singing for the Metropolitan Opera Company for the past eight years, has studios at 64 East Thirty-fourth street.

## Hattie S. Edlin's Piano Recital.

Hattie Scholder Edlin, the pianist, who is to be heard in a recital in Aeolian Hall, New York, after an absence of several years from the local concert stage, received much of her early training from the well known pianist Alexander Lambert of this city, after which she went abroad for further study.

## ANNA PAVLOWA DANCES IN METROPOLITAN OPERA HOUSE.

Russian Terpsichorean Artist and Associates Give Matinee and Evening Performances in New York—Greeted by Huge Audiences—Musical Importance of These Exhibitions.

Dancing, which has been described as "rhythmical movement of the body, especially of the lower limbs, usually keeping time to music," is as old as humanity. It prevails among savages as well as among civilized nations. In fact, in ancient days it was more highly esteemed than it is at present. If King George V or President Wilson got up and did a few steps in church today the modern world would gasp. Yet King David danced before the Ark, which was exceedingly sacred to the Israelites. The modern Herbert Spencer could never dream of ranking dancing with poetry, as the ancient Aristotle classed it.

Among the nine muses of Grecian mythology Terpsichore, the goddess of dancing, apparently held an equal rank with Clio, Melpomene, Thalia, Euterpe, Erato, Calliope, Urania and Polyhymnia. Although modern custom ranks purely intellectual studies, such as history (Clio), and astronomy (Urania), above dancing (Terpsichore), and yet it is impossible for the greatest mental giant to exist without a physical body. The vertebrate skeleton is an essential part of the genius as well as of the ape. And as the human race in general occupies a place somewhere between those two extremes it is not to be wondered at that the apotheosis of the physical, as is to be seen in the dancing of Pavlowa and her associates, should meet with such unequivocal success. The muscular exertion of such dancing is very great in reality, but the art of the dancer hides the least strain in graceful turns which seem to rob the human body of its weight and let it skim and float like a creature of the air. And it is the unreality of it all which justifies the exhibition of so much undraped expanse of limb and torso, which, without the dance and the illusion of the stage, could not be tolerated.

It is because Pavlowa can transcend the ordinary limitations of the human body and make her observers forget the physical in their admiration for her art and inexpressible grace, that she is so great. But she is not content to dance. Her entire support is of the highest class. The costuming and scenery are of unusual excellence, and above all, from the MUSICAL COURIER's point of view, the musical accompaniments are of symphonic importance. If the stage had been invisible a cultured musician could have spent an enjoyable afternoon and evening at Pavlowa's entertainments merely listening to the orchestra.

It is therefore only right that the huge New York Metropolitan Opera House should have been packed at both performances Monday afternoon and evening, October 3.

These were the programs:

### Afternoon Performance.

#### PART I.

#### UNE SOIRÉE DE DANSE.

Suite de Dances.....Music by Chopin  
Arranged by Clustine, ballet master of the Grand Opera, Paris.  
Scenery designed by L. Pasetti.

Costumes and scenery executed by Theatrekunst, Munich.

Polonaise.  
Miles. Markowskaia, Saxova, Mitchel, Cortnova, Shelton,  
Leggierova, MM. Bergé, Soha, Oukrainky, Kobeleff,  
Markowski, Marini, Pavley, Potapovitch.

Nocturne.  
Anna Pavlowa and M. Novikoff.

Prelude.  
Anna Pavlowa, M. Novikoff and members of the ballet.

Valse.  
Miles. Plaskowiczka, Butsova, MM. Bergé, Kobeleff.

Mazurka.  
Miles. Gashewska, Markowskaia, Lindowska, Saxova, Cortnova,  
Shelton, Fredova, MM. Zajlich, Soha, Oukrainky,  
Marini, Pavley, Potapovitch, Markowski.

Prelude.  
Anna Pavlowa.  
Miles. Plaskowiczka, Butsova, Pezzatini, Kowak, Collinett,  
Fornaroli, Crombova, Zalmanova, MM. Novikoff, Bergé,  
Kobeleff.

Variation.  
M. Novikoff.

Valse.  
Anna Pavlowa.

Polonaise.  
The entire company.

#### PART II.

#### ORIENTAL FANTASY.

Arranged by M. Zajlich.

Music by Seroff, Moussorgski and Rmski-Korsakoff.

Scenery and costumes designed by Leon Bakst.

Costumes executed by Alias, Ltd., London.

Scenery executed by Allegri, St. Petersburg.

Oriental Enchantress.....Anna Pavlowa

Young Knight.....M. Novikoff

Slaves, dancers, warriors, etc.

Religious Dance.  
M. Oukrainky.

Miles. Gashewska, Plaskowiczka, Lindowska, Fredova,

Saxova and Kowak.

Obesiance to the Enchantress.

Miles. Cortnova, Shelton, Mitchel, Leggierova, Crombova,  
Butsova, Collinett, Markowskaia, Pezzatini, Fornaroli,  
Zalmanova.

Adagio.

Anna Pavlowa and M. Novikoff.

The Dance with the Serpents.

Complete ballet.

The Dance of the Warriors.

MM. Novikoff, Zajlich, Bergé, Kobeleff, Pavley, Soha,  
Markowski, Marini, Oukrainky, Potapovitch.

Coda Finale.

Anna Pavlowa, M. Novikoff  
and complete ballet.

#### PART III.

#### DIVERTISSEMENTS.

Pas de Trois .....Drigo

Arranged by M. Leggatt.

Anna Pavlowa, Novikoff and Bergé.

Obertass (Polish dance) .....Lewandowski

Miles. Gashewska and Mr. Zajlich, Miles. Kowak, Saxova,  
Lindowska, Markowskaia, MM. Soha, Markowski, Kobeleff  
and Potapovitch.

Moment Musicale .....Schubert

Miles. Plaskowiczka, Butsova, Crombova.

Gavotte Directoire .....Linke

Arranged by M. Clustine, ballet master, Grand Opera, Paris.

Anna Pavlowa and M. Bergé.

Dance de Pirate .....Dvorák

M. Novikoff.

Hungarian Rhapsodie .....Liszt

Miles. Gashewska, Fredova, Lindowska, Saxova, Markow-



Photo by E. O. Hoppé.

#### PAVLOWA.

Markowskaia, Leggierova, Kowak, MM. Zajlich, Soha, Kobeleff,  
Markowski, Potapovitch, Pavley, Marini, Bergé.

L'Automne Bacchanale .....Glazounow

Anna Pavlowa and M. Novikoff.

#### Evening Performance.

#### PART I.

#### THE MAGIC FLUTE.

Arranged by L. Ivanoff. Music by R. Drigo.

#### Characters.

The Marquis (Old Chatelain living near by).....M. E. Cecchetti

The Farmer's Wife.....Mme. Markowskaia

Lise (her daughter) .....Anna Pavlowa

Luc (young peasant) .....M. L. Novikoff

The Marquis' Footman .....M. M. Markowski

Oberon (disguised as a hermit).....Mlle. L. Lindowska

A Judge .....M. P. Zajlich

A Clerk .....M. Soha

Peasants, peasant women, workers and gendarmes.

Scene—A French village.

Time—In the reign of Louis XV.

#### PART II.

Les Preludes (symphonic poem).....Liszt

After a poem by Lamartine.

Arranged by M. Fokine, ballet master, Imperial Opera,

St. Petersburg.

Scenery and costumes designed by the Russian painter,

Boris Anisfeldt.

Anna Pavlowa, M. Novikoff and entire company.

#### PART III.

#### DIVERTISSEMENTS.

Dance de Printemps.....Meyer-Helmund

Arranged by M. Zajlich.

Miles. Fredova, Lindowska, Butsova, Crombova, Saxova,

Collinett, Kowak, Leggierova, Zalmanova.

Dance de Pirate .....Dvorák

M. Novikoff.

Butterfly .....Drigo

Anna Pavlowa.

Moment Musicale .....Schubert

Miles. Plaskowiczka, Butsova, Crombova.

Chardas .....Grossmann

Mlle. Gashewska and M. Zajlich.

Gavotte Directoire .....Linke

## HELENE KOELLING

Prima Donna Soprano Montreal Grand  
Opera Company

RECITAL, AEOLIAN HALL, NEW YORK

:: Wednesday Afternoon, November 12th ::

Management: ANTONIA SAWYER

1425 Broadway : : : New York City

Arranged by M. Clustine, ballet master, Grand Opera, Paris.

Anna Pavlowa and M. Bergé.

Mazurka .....Glinka

Miles. Gashewska, Fredova, Markowskaia and Plaskowiczka,

MM. Zajlich, Soha, Kobeleff, Markowski.

L'Automne Bacchanale .....Glazounow

Anna Pavlowa and M. Novikoff.

### Helene Koelling's Program.

At Aeolian Hall, on Wednesday afternoon, November 12, a song recital will be given by Helene Koelling, the well known soprano. The program follows:

Deh vieni non tardar.....Mozart  
Quel Ruscelletto .....Paradies  
Sortita d'Ofelia .....Facelo  
Auf die Nacht .....Hans Huber  
Der Tag wird kalt.....Hans Huber  
Das Mitleidige Madel .....Erich Wolff  
Pan .....Richard Trunk  
Variations .....Proch  
Mainacht .....Brahms  
An die Nachtigall .....Schubert  
Am Bache .....Dvorák  
Heimkehr .....R. Strauss  
Inmitten des Balles.....Tschaiowsky  
Aufträge .....Schumann  
To a Hidden Violet.....Mary Helen Brown  
Pierrot .....Dagmar Rubner  
Come, Sweet Morning.....A. L.

### Concert in Memory of Dr. Forchheimer.

In memory of Dr. Frederick Forchheimer, an attractive program of music was given at the Cincinnati (Ohio) Conservatory of Music, in the Conservatory Concert Hall, on October 30. The soloists of the evening were: Theodor Bohlmann, piano; Pier Adolfo Tirindelli, violin; Hugo Kupferschmid, violin; Max Schulz, viola, and Julius Sturm, violoncello. The program follows:

Memorial Address .....Theodor Bohlmann  
Quartet, Op. 60, C Minor.....Johannes Brahms  
For piano, violin, viola and cello.  
Quintet, Op. 34, F Minor.....Johannes Brahms  
For piano, two violins, viola and cello.

### Klibansky Pupils' Recital November 12.

The first pupils' recital by students who have the advantage of the personal instruction in singing of Sergei Klibansky, is to take place Wednesday evening, November 12, at the studio, 212 West Fifty-ninth street, New York, where applications for invitations may be addressed. Beside songs by standard classic composers there will be some new ones by the American composers, Walter Kramer, Howard C. Gilmour and Alice M. Shaw. The following pupils will sing: L. Bright Cannon, Jean Vincent Cooper, Louise Wagner, Amelia Miller, Frederick Paul Eichhorn and B. Woolf.

### New Bookings for William Wheeler.

To the announcements already made in the MUSICAL COURIER of William Wheeler's many engagements, the following recent ones should be added: November 9, with the Apollo Club, Chicago, when he will sing in the "Creation"; November 17, with the same club, in "Elijah"; December 18, with the Cecilia Club, Boston, in Chadwick's "Noel"; December 29, with the Eastern New York Festival Association, Syracuse, N. Y.

Mr. Wheeler is tenor soloist at Temple Emanu-El, New York, and is also a member of the University Mixed Quartet. At a recent concert given by the quartet in Horace Mann Auditorium, Columbia University, Mr. Wheeler was especially remarked for the exceptionally fine quality of his voice and the artistry of his solo renditions.

### A Popular Harpist.

Mary S. Warfel, the harp soloist, well known throughout Pennsylvania, won merited praise last season through her playing. Miss Warfel appeared frequently both in concerts and recitals. She will give a recital in Coatesville, Pa., this month, to be followed by appearances in York (Pa.), Harrisburg (Pa.) and Lebanon (Pa.). She will be assisted by John L. Warfel, violinist. The pupils of both her Lancaster and Harrisburg studios will be heard in recital frequently during the season.

Hans Huber, the Swiss composer, has just completed a comic opera.



## CHARLES W. CLARK'S CAREER.

**This Is the Story of One of America's Most Successful Artists, Charles W. Clark—It Is a Story of About Twenty Years of Serious and Eminently Successful Effort, During Which Time a Miller Has Changed into a Singer, the Boy Has Become a Man, the Genius of an Unknown Artist Has Gradually Been Recognized.**

To begin with, Charles W. Clark was a miller, son of a miller. In his father's mill the grain was turned into meal and into flour, and Charlie was one of the boys who did the work. That was perhaps a good thing, and it was perhaps also a good thing that milling has its dangers. A chip of stone, flying off of one of the wheels, lodged in the boy's eye, and, from the irritation that ensued, it was thought, for a time, that he would lose his sight.

Then it was that he seriously took up singing, that art that he had up to that time only practised as a pleasure. He was young and vigorous and ambitious, and it soon developed that he was gifted with a remarkable voice. He was immediately successful. In fact the stories of some of his early performances in public are amusing, and here is one of them, as he himself tells it:

"I was to sing at a concert given out in one of the suburbs of Chicago at a Mission, of which a young minister was the head. He was trying to do something to advance things a bit, and we arranged on a sharing basis; he to pay the expenses of the concert. I loaned him my cut for the advertising matter, and after the concert I lost track of him, but I knew where the printing had been done, and when I went there to get the cut I found that they were holding it for the printing bill which the minister had failed to pay; so I told them that if the cut was of any use to them they might have it, and they saw that it had nothing whatever to do with me and turned over the cut to me. My share of the receipts of this concert was \$1.50, twelve admissions at twenty-five cents having been sold."

That was in 1894, and it was not much of a beginning. But there was soon another story to tell. Clark was engaged to sing in a performance of Hadyn's "Creation" in Lima, and the local press gave him most excellent notices, as the following reviews show:

Mr. Clark, the young baritone, sang his way into the hearts of his hearers in the very first number of the oratorio, and increased the liking by each number sang by him. His voice, rich, true and pleasing, is good in both high and low tones, and was well managed throughout. His recitatives were intelligently rendered, his arias well sung.—Lima Times, May 17, 1894.

Mr. Clark, the baritone, has such a glorious voice and such a manly presence, and his enunciation is so clear and distinct that one always felt a sense of longing unsatisfied when he was not audible.—Republican Gazette, Lima, Ohio, May 17, 1894.

These notices speak well for the success of the "young baritone," for, as we all know, local, small town critics always go by success. If the biggest of big artists fails to please the audience, the local critic will rarely enough have anything good to say of him. So Clark had a success; but the way the writer for the Republican Gazette

expresses his enjoyment of it is certainly a flower of literary effort that is hard to equal. "One always felt," says he, "a sense of longing unsatisfied when he was not audible." Isn't that luscious! It is good to imagine Charles W. "when he was not audible!"

But there is another after a performance of "The Ancient Mariner," by Coleridge. In regard to this the Illinois State Register (Springfield), June 1, 1894, says that "Mr. Clark held a large audience of several hundred people spellbound." . . . A "large audience of several hundred people" is not bad! One wonders what the writer in the Illinois State Register would say to the audiences in the largest halls of America and Europe, where Clark has held thousands spell-bound?

In the following year, 1895, Mr. Clark won especial favor at Battle Creek (Mich.), where he was heard in recital, with the Apollo Club, of Chicago, with which he appeared in Gounod's "Nazareth," and in "The Messiah" at Mt. Pleasant, Ia. Among the many favorable notices which he received after these concerts, the following was particularly noteworthy:

Apollo Club Concert, April 26, 1895, presentation of Gounod's "Nazareth."—His tones, so broad, powerful and sympathetic, of true baritone quality, were finely and most adequately exhibited in this gem of melody.—Chicago Times-Herald.

"The Messiah" at Mt. Pleasant, Iowa, June 11, 1895.—Mr. Clark with his fine face and extraordinary voice has but to open his mouth and, like the Pied Piper, draw all after him.—Mt. Pleasant Journal.

In 1896 Mr. Clark sang in "The Messiah" at St. Louis, the "Damnation of Faust" in Chicago, and in many smaller and less important recitals and concerts. Everywhere he was enthusiastically received and it seems that he must now have begun to realize fully for the first time that his vocation was truly that of a singer. And yet, as an accident first led him to contemplate his career, so an accident was, as will be seen, to hold him to it.

In 1896 Mr. Clark went to London to spend the summer, and during that time he studied with Randegger and Henschel. Mr. Henschel expressed the desire to have him sing the role of Christ in Bach's "St. Matthew's Passion" the following April. After arriving in America he received a letter from Mr. Henschel asking him to come to England a month earlier to sing the final scene from the "Walküre" at his annual Wagner concert which was given on Wagner's birthday in 1897. This was Mr. Clark's London debut. Following are some items culled from the press after the concert:

Charles Clark, who made his first appearance in England, showed that he possessed a voice of pleasant quality, well trained in the music of Wotan.—Standard, February 19, 1897.

Charles Clark sang the part of Wotan. His voice is musical in quality, and was used in a manner that indicated good training and thorough sympathy with Wagner.—Morning Post, February 19, 1897.

Charles Clark possesses a robust baritone voice; his phrasing is excellent.—Manchester Courier, April 9, 1897.

In April Mr. Clark sang in Bach's "St. Matthew's Passion" at

the Henschel concerts which, by the way, was the last of Henschel's orchestral concerts.

Bach's Passion Music, "St. Matthew."—His declamation was intelligent and correct; his fine voice told with good effect.—Globe, April 2, 1897.

The accident that led Mr. Clark to adopt music definitely and finally as his profession is told in the following note by his brother, Dr. Frederick Clark, to whom the writer is indebted for much of the material used in this article:

"In the spring of 1897 Clark was to sing Bach's 'Passion' music for George Henschel in London. He was naturally anxious for great success. Having virtually brought America to his feet artistically, he wanted England; he wanted the world. He had met these people in concert the previous fall when he had sung the last scene in 'Walküre,' but now he must conquer. He was young. The thought occurred, 'What will I do if I fail with these people tonight?'"

"As a boy Clark had been trained for the grain business, and the old mill back in Ohio still held tender recollections for him. 'I will go back to the mill.' But the fates had decreed otherwise. That night the old mill burned, and then Clark made the greatest success of his young life. He was acclaimed the greatest artist who had ever sung the 'Passion' music in England, notwithstanding the fact that many of the world's greatest had given it before."

In the winter of 1897-98, Mr. Clark made his first tour of the United States, winning everywhere the heartiest approval both of press and public. It was during this tour that he had the following ludicrous experience at Omaha.

It was a warm day, and when Mr. Clark came out onto the platform, he noticed that the chairs provided for the orchestra had sheets of paper over them, but not those for the singers. He was obliged to wait a half an hour for his turn to sing, and when he arose the chair came with him. A second time he attempted to rise, and he found himself tightly glued to the chair, which, having been newly varnished, had, owing to some blunder, been placed upon the platform. Repeated efforts to free himself proving of no avail, he shuffled into the wings with the chair still adhering to him, while the audience roared with laughter.

The summer of 1899 Mr. Clark spent in Munich, returning to America in the autumn of that year, and was heard all over the Middle West during the following winter. In the summer of 1900 he made a short stay in Paris, again touring the United States during the season of 1900-1901, receiving everywhere most flattering press notices too numerous to be here included in full. Almost everyone of these notices speaks of the rare beauty of his voice and refers to him as the "best" that ever appeared in that particular city. The Minneapolis Times of December 6, 1900, says: "Mr. Clark is undoubtedly the greatest Elijah of the day."

In 1903 Mr. Clark went to Paris, where he was invited to appear with the famous Conservatoire Orchestra, being the first American ever to receive an invitation to appear at these concerts during the seventy years since their beginning. At the two concerts, February 14 and 21, his success was so great that he was recalled to finish the season, singing April 17 and 24. He was again engaged to open the following season, appearing at the concerts of November 27 and December 4.

The "Société des Concerts du Conservatoire" has presented Mr. Clark with two splendid silver medals commemorating his appearances at these concerts.

From this time onward Charles W. Clark's success in Europe was assured, and this success has not been solely confined to France.

During his stay in Europe, since the summer of 1902, his services have been in constant demand in England. He sang before the King and Queen in 1903. After having heard Mr. Clark sing in French and German, Edward VII. turned to Consuelo, Duchess of Manchester, and demanded: "Is Mr. Clark a Frenchman or a German?" The Duchess replied with much vivacity and pride: "No, he is an American, the same as I am!" "Well," exclaimed His Majesty, "I never had such a lump in my throat as when he sang 'Ich Grolle Nicht.'"

So far this story has been plain sailing—but how finish a story that has not yet had its finish? The continuation of it is that Clark is again with us, making another great American tour to extend right across the continent. And a very busy time he is to have of it! So busy that he has been forced to give up all the time he hoped to reserve for teaching. Between the present time and January 15 he is booked for more than forty recitals and concerts, besides a number of private engagements.

The accompanying photograph shows Clark in the garden of his Paris home, apparently trying to "do" his brother Frederick to death in deadly combat. The "seconds" are Mr. Osgood, the Musical Courier's Paris representative, and Blair Fairchild, the noted American composer.

"I hear Macaroni won't be able to sing tonight."

"Why not?"

"He strained his voice throwing the bull in the Toreador Song."—New York Sun.



A FRIENDLY BOUT IN THE GARDEN OF CHARLES W. CLARK'S PARIS HOME.  
Charles W. Clark, H. O. Osgood, Blair Fairchild, Dr. Frederick Clark.

## CHILE ENJOYS ITS FALL OPERA SEASON.

Company from Milan Gives Season of Italian and French Works in Santiago—Meta Reddish, an American Singer, Scores Success in Coloratura Roles—"Girl of the Golden West" Arouses Little Enthusiasm.

Santiago, Chile, October 4, 1913.

The Italian Opera Company, recruited in Milan by the theatrical combination La Teatral, reached this city August 20 for a two months' season at the Teatro Municipal. The organization, comprising ballet of thirty, orchestra of sixty-five, chorus of eighty besides the principals, made the voyage of thirty-four days from La Rochelle, France, by the Pacific Mail Steamship Company's vessel, Oriana, to Valparaíso and thence by special Pullman train to Santiago. Since its arrival the company has presented fifteen operas, "Tosca," "Aida," "Otello," "Trovatore," "Manon" of Puccini, "Rigoletto," "Butterfly," "Masked Ball," "Lucia," "Manon" (Massenet), "Barber of Seville," "Mefistofele," "Pagliacci," "Cavalleria," and "La Fanciulla del West." Each week a performance has also been sent to Valparaíso. On the twentieth of this month the company will go to Buenos Ayres for a Verdi Commemoration of one month at the Teatro Coliseum.

The American prima donna, Meta Reddish, the leading soprano of the opera company, has scored a tremendous success both in this city and Valparaíso, and the municipality of Santiago has already offered the young artist most flattering inducements for a return engagement next year. Miss Reddish has been heard here in "Rigoletto," "Barber of Seville" and "Lucia di Lammermoor," having been most ably supported in all three operas by the eminent Spanist tenor, Florencio Constantino. Appended are translations of some of her many press criticisms from which an estimate of the artist's triumphs may be gained.

The role of Gilda was sustained by Meta Reddish, whose exquisite personality and marvelous voice are ideal for the angelic type dreamed by Victor Hugo in his "Le roy s'amuse" and immortalized by the music of Verdi. "Rigoletto" will never die as long as there is a virtuosa of bel canto like the Señora Reddish. The young singer completely captivated the immense audience upon her first entrance upon the stage and she received one of the greatest ovations ever given an artist in Santiago after her wonderful rendition of "Caro nome." The soprano interpolates cadenzas of astounding difficulty in this air and her flute-like tones and astonishing virtuosity aroused the audience to the greatest enthusiasm. She was obliged to repeat the air.—La Razon, Santiago.

Never before have we seen a Gilda more characteristic in every way than the Señora Reddish. Her delicate figure, the distinction of her manners, her extremely pure and lovely soprano voice make her ideal for the difficult role. We are positive the charming artist will never forget her triumph of last evening.—El Diario, Santiago.

The American diva, Meta Reddish, as Gilda, enchanted the large audience with her extremely beautiful voice and her great personal magnetism. The quality of her voice resembles that of Melba, while her exactness in tremendously difficult and complicated bravura passages equals if it does not excel that of Maria Barrientos.—El Dia, Valparaíso.

Meta Reddish as Lucia scored a complete triumph. The applause reached the proportions of a great ovation at the close of the classic Mad Scene, and the young prima donna was obliged to repeat the cadenza with flute obligato.—La Union, Santiago.

The schedule at the Teatro Municipal for the current week is: Monday, "Manon Lescaut," with Livia Berlendi; Tuesday, "Lucia di Lammermoor," with Meta Reddish and Constantino; Thursday, "Fanciulla del West"; Friday, "Masked Ball," with Mathilde de Lerma; Saturday, "Carmen," with the Polish Contralto, Ladislava Hotkowska; Sunday (matinee), "Mefistofele," (evening) "Rigoletto," with Meta Reddish and Constantino.

Kubelik gave a concert in Santiago in August. The great violinist was accorded a welcome here equal to his fame. Announcements are now up advertising the early appearance of Franz von Vecsey.

Last Saturday evening an elaborate reception was given by the Señora Clotilde Barreto de Reyes in honor of Meta Reddish and Ladislava Hotkowska of the Opera, at her magnificent palace on the Avenida Matta. All social Santiago attended as well as many distinguished members of the foreign diplomatic circles. During her stay in Santiago, Meta Reddish has also received most flattering compliments and words of praise from their Excellencies Señor don Ramon Barros Luco, President of the Republic of Chile, and his señora, as well as from Mr. Fletcher, United States Minister to Chile.

Nino Marcelli, a young Chilean composer of extraordinary talent, is soon leaving Santiago for Milan to undertake a career as orchestral director. Señor Marcelli comes of a very musical family, his elder brother being

most favorably known as a composer of much promise in San Francisco, Cal. Both brothers are graduates of the National Conservatory of Music, this city.

A gala performance was given at the Municipal on the evening of September 24 in honor of the officers of the British flag ship, New Zealand, which has recently spent about two weeks in Chilean waters. A brilliant performance of "Lucia di Lammermoor" was given.

"La Fanciulla del West" did not arouse any greater enthusiasm in Chile than it has elsewhere. It seems that what little success the opera has is due chiefly from the dramatic effects furnished by the libretto rather than from any real merits of the music. The opera was given expensive stage settings here and the cast included the tenor Constantino, Elsa Raccanelli, who created the role of Minnie at the Casino of Monte Carlo, and the young baritone Rimini, who sang the part of the Sheriff with success a year ago in Buenos Ayres.

Cavaliere Gaetano Bavagnoli, the young orchestral director of the Teatro Municipal, has made an unqualified success with the press and public of this city. Bavagnoli is one of the most talented of the younger Italian conductors and he has already won an enviable position for himself in art. Upon his return to Italy in December, he will go to Palermo, where he will be leading musical director of the Teatro Massimo.

Santiago has a flourishing musical educational institution, the Conservatorio Nacional de Musica y Declamacion, founded in 1849 by the Chilean philanthropist, Don José Miguel de la Barra. The conservatory is at the present time under the able artistic direction of Don Carlos Aldunate Cordovéz and Don Enrique Soro Barriga, the latter a highly gifted pianist and composer, a graduate of the Verdi Conservatory of Milan. The faculty is composed of forty-eight teachers, and the average daily attendance is four hundred. There is a symphony orchestra made up from the student body and concerts are given by this organization throughout the year under the supervision of Maestro Soro, the acting director of the conservatory. As above stated, Señor Soro is a thorough musician of extraordinary natural talent and he will make a big name for himself in art. He now is but twenty seven years old, having graduated from the Conservatory in Milan when but nineteen years of age. He is a disciple of the modern school, and a piano sonata which he played for me is of much originality and effect. He contemplates leaving within the next few months for Germany, where a wider field will be open for his efforts. C. R.

### Flonzaleys Play Schoenberg.

A cablegram to Loudon Charlton from Berlin reports the success achieved by the Flonzaley Quartet on October 25, when they played the Schoenberg quartet. The work was given in the presence of the composer and before a large audience, and it made a profound impression. In New York last season the Flonzaleys played this "futurist" compositions at the home of E. J. de Coppet, and the performance aroused very unusual interest. It is possible that it will be given at a special New York concert during the forthcoming season, for there are a great many music lovers here interested in Schoenberg's music

and eager to hear it interpreted under such favorable circumstances. The Schoenberg quartet is in a single movement.

### Hammann Chosen Director of Glee Club.

Ellis Clark Hammann, the pianist and teacher of Philadelphia, has been chosen director of the Bryn Mawr College Glee Club, Bryn Mawr, Pa. Mr. Hammann appeared as soloist and accompanist, with Thaddeus Rich at a concert in Reading, Pa., October 30. The following is a notice of Mr. Hammann's recent success at Wayne, Pa.:

In Mr. Hammann, the well known Philadelphia pianist, Mme. Lund had splendid assistance. As an accompanist he ranks among the best in America. Mme. Lund recognized the wonderful ability of Mr. Hammann as she made him share her applause.

Mr. Hammann, besides accompanying, gave three numbers in a most masterly manner, and the applause was so prolonged that he responded with an encore.—The Suburban, Wayne, Pa. (Advertisement.)

### Luella Chilson Ohrman Scores in the East.

Luella Chilson Ohrman, who has just returned from a two weeks' concert tour in the East with Myrtle Elvyn, pianist, and Vera Barstow, violinist, had great success, as the appending notice shows:

Madame Ohrman has a most attractive stage presence and her artistic efforts came in for a full share of appreciation.—Altoona, Pa., Times.

Mme. Ohrman, who is fast gaining an enviable reputation as an orchestral singer, will be the soloist at the opening concert of the St. Louis Symphony Orchestra on November 9, when she will sing the Louise aria, "Caro Nome," from "Rigoletto," and "Un Bell dei," from "Madame Butterfly."—(Advertisement.)

### Eleanor Spencer's Program.

At his first New York recital in Carnegie Hall, Tuesday afternoon, November 11, Eleanor Spencer, the noted American pianist, will play the following numbers:

Organ fantasia and fugue, G minor.....	Bach-Liszt
Arabesque.....	Schumann
Novelette, op. 21, No. 2, D major.....	Schumann
Two intermezzi, op. 117, Nos. 1 and 2.....	Brahms
Capriccio, op. 76, No. 2, B minor.....	Brahms
Sonata, B minor, op. 58, No. 141.....	Chopin
Reverie.....	Debussy
Two or three etudes (op. 8) Poem (op. 32, No. 2).....	Scriabine
Danse Nègre.....	Cyril Scott
Etude.....	Schlaeser

### Tagging the Composer.

En Route New York Central Lines, 1  
October 31, 1913.]

To the Musical Courier:

I should be grateful if you would make the following correction:

"The Avalanche" from "Rocky Mountain Sketches" which I played at my recital in New York, and which your critic was good enough to praise, was not written by Burleigh, the American colored composer, but by Cecil Burleigh, a young violinist and composer living in Sioux City, Ia.

Very truly yours,

MAUD POWELL.



MUNICIPAL THEATER OF SANTIAGO, CHILE.



## BALTIMORE HAS A NEW VOCAL QUARTET.

First Concert to Be Given in Philadelphia—Peabody Recital Season—Death of Two Popular Musicians.

Phone, Tuxedo 752 F, }  
Roland Park, }  
Baltimore, Md., October 31, 1913. }

Anna Baugher has become a member of a new organization styled the Philadelphia Quartet. This quartet consists of Edna Harwood Baugher, soprano; Anna Gertrude Baugher, contralto; Nicholas Dougherty, tenor, and George Russell Strauss, bass. Their first concert will be given at Witherspoon Hall, Philadelphia, on November 24, and Liza Lehmann's "Persian Garden" will take up the greater part of the program. The quartet will also sing in Wilmington during November, and again in Philadelphia in January. The two Misses Baugher, who are cousins, will give a song recital in New York on the afternoon of December 18, in the salon of the Plaza Hotel.

The Peabody recital season will open this afternoon, with a piano recital by Harold Randolph. The sale of seats has been more than gratifying, and many more season tickets could have been disposed of had there been available space. Mr. Randolph has steadily advanced the standard of the artists for these recitals, and the public is not slow in recognizing this fact. The next recital will be by Teresa Carreño.

Benjamin Feinstein, who was the winner of the Boise Harmony Scholarship in the Peabody Conservatory this year, has been blind since his tenth year. A shell thrown by a little comrade struck him in the eye, causing total blindness. He was sent to the Maryland School for the Blind, where his musical ability was perceived and encouraged. He plays both piano and violin, but makes a specialty of composing, which is to be his life work. A rhapsody for piano has attracted favorable comment. He has had several years' training at the Peabody before winning his scholarship.

The City Club on Monday evening gave an informal reception and musicale, at which the choir of Oheb Shalom Temple sang. This choir, which is one of the finest in the city, is under the direction of Hobart Smock. Solos in the various anthems were sung by Mrs. Clifton Andrews, soprano; Mrs. Frank Addison, contralto; Edgar T. Paul, tenor; Dr. Merrill Hopkinson, baritone, and August Hoen, bass. Howard Thatcher, organist at the temple, accompanied the choir. Edward Morris, a promising young student at the Peabody Conservatory, played a group of piano solos consisting of the Chopin etude in G flat, op. 10, No. 5; a romance of Jean Sibelius, and the Beethoven "Ruins of Athens" march.

The musical appreciation classes at the Peabody Conservatory met with such hearty support that it has been decided to continue them this year on rather a broader scope. Six courses are offered this winter, two of them by the able and interesting Virginia Blackhead. The first is to familiarize people with the famous compositions they have frequent opportunities of hearing on the concert stage. The second course deals with the analysis of different musical forms, lives of composers, etc. A women's chorus is planned, under the leadership of Elizabeth Albert, and a children's chorus conducted by Henrietta G. Baker, supervisor of music in the public schools. Other classes are planned for ear training and for teaching an elementary course in music. The classes offer great opportunities for beginners and amateurs.

Baltimore music lovers are united in lamenting the death of Lorraine Holloway, F. R. C. O., organist of St. David's Protestant Episcopal Church, Roland Park. Although Mr. Holloway had been in poor health for some time, his death was sudden and unexpected, and has been a great shock to his many friends. It is difficult to see where St. David's will turn to replace him. Competent trainers of boy choirs are not to be found at every turn in America, and Mr. Holloway, besides being an excellent organist, had unusual ability in managing and training boy choirs. He had enjoyed the advantages of many years' work in the choirs of St. Paul's Cathedral, London, under Stainer and George C. Martin, and this experience was invaluable to him in later life. Mr. Holloway is survived by a widow and two young sons.

At the same time comes the news of the death of John Porter Lawrence, organist of New York Avenue Presbyterian Church, Washington. These two cities are particularly unfortunate in losing two men of such unusual ability and such long experience.

## Sorrentino's Engagements.

Umberto Sorrentino, the eminent Italian tenor, will open his concert tour in Philadelphia, after which he goes to St. Louis as soloist with the Philharmonic Orchestra; then he appears with the Springfield Harmonic Orchestra, re-

turning to New York for his debut appearance before the Rubinstein Club. He appears at Aeolian Hall (soloist at an evening concert of the Aeolian Company), also at Hotel Plaza, Carnegie Hall, Hotel Astor, etc. Late in the season he sings in Tableaux of Italian Operas, Euterpe Concerts, in Hotel Plaza ballroom. Annie Friedberg is his sole manager. Signor Sorrentino's winning personality, wonderfully expressive voice and abandon, form some of the reasons for this tenor's success.

## Minneapolis School Events.

Minneapolis, Minn., October 30, 1913.

The faculty recital for November 8 at the Minneapolis School of Music will be given by Alma Ekstrom, pupil of Signor Fabbri.

Harrison Wall Johnson, pianist, gave the faculty recital, Saturday morning, October 25, at 11 o'clock.

Preceding the lecture given by Dr. Storrs last Saturday morning on "Music and Its Relations to Other Arts," Director Pontius asked the students to submit written reports, offering prizes of school pennants for the first and second best. A committee was appointed to examine the papers.

## LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$300 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for the Musical Courier prize must be received by us before December 31, 1913; and the prize will, if possible, be awarded before January 31, 1914. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, the Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

Manuscripts must be marked "Libretto Prize" and include full name and address of the author.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

consisting of Oda Birkenhauer, Stella Spears and George Riecks, and the prizes were awarded to Madge Robinson and Mrs. P. L. Hilman. Honorable mention was made of the papers of Irene Hellner, Elsie Brittin, Velzora Klinck, Lottie Saly, Mabel Haverly, Naomi Liljoberg, Mary Lee Yager and Lois Bartlett.

Selma Witting, a graduate of the piano department of 1912-13, is teaching a large class in Bemidje, Minn.

Ruth Wightman, a graduate of the piano department, class 1909-10, has accepted a position in Spokane, Wash.

The committee in charge of the informal tea last Friday consisted of Alma Shirley, Myrtle Erickson and Grace Gunderson.

Mrs. Charles M. Holt is preparing a new Browning program for study clubs and schools.

Alice R. O'Connell of the dramatic department, will read at the Y. W. C. A. on Wednesday evening, November 5, also for the Hennepin County teachers at their next and regular meeting at the Court House.

Lucille Ziegelmair and Ethel Chilstrom, pupils of Miss O'Connell, read at Hopewell Hospital on Friday evening, and Miss Chilstrom read at the Swedish Tabernacle Tuesday evening.

Harriet Hetland, of the dramatic department, has just gotten an attractive new circular for the University Extension entertainment course.

## Worcester Engages Kerns and Pagdin.

Grace Kerns, soprano, and Wm. H. Pagdin, tenor, have been booked by Manager Anderson to sing in the "Messiah" with the Worcester (Mass.) Oratorio Society, December 26.

## Marion Green's Activities.

Marion Green, the distinguished Chicago basso cantante, has opened what promises to be the most active season of his career. At this early date he has filled many engagements, including a week's tour in Ohio and Pennsylvania of recital appearances. In the next three weeks he will fill the following engagements: Recital, Dubuque, Ia.; recital, Alma, Mich.; recital, Vinton, Ia.; recital, Epworth, Ia.; recital, Newton, Kan.; recital, Freemont, Neb.; recital, Beatrice, Neb.; recital, Fairbury, Neb.; recital, Wayne, Neb.; recital, Ewing, Neb.; recital, Rock Island, Ill.; recital, Pontiac, Ill.; recital, Menominee, Wis.

Press comments follow on some recent appearances:

Warren music lovers who heard Marion Green, basso cantante, as Elijah last May were eager to hear him again last night when he appeared in Dana Hall in recital under the auspices of the Afternoon Musical Club, and a privilege it was, for he is a singer gifted in no small degree. The program was a varied one and well suited to his voice, a voice of unusually wide range, flexible, round and exquisite in shading and expression. His interpretation of the classics was perfect, his charming personality giving much to the rendition of the various numbers given, etc.—Warren (Ohio) Chronicle, October 8, 1913.

Mr. Green, who appeared in the leading role in "Elijah," given in this city last spring, won a great many admirers then and they turned out in large numbers to hear him last night. His program was finely arranged and well suited to his voice. He possesses a rare voice with an unusually wide range and at all times held the rapt attention of his audience. A noticeable feature of Mr. Green's work is his wonderful stage presence. The moment he stepped upon the platform he was perfectly at ease and from the first his hearers were deeply impressed. He responded to many encores.—Warren (Ohio) Tribune, October 8, 1913.

The first number on the Artists' Course of the College of Music was given in the chapel Wednesday evening when Marion Green, basso cantante, of Chicago, appeared in a varied program. He has a rich, pure, resonant voice, and has rapidly forged to the front rank of singers. He has a marvelous voice and keeps it under control at all times. Mr. Green was one of the soloists in the oratorio, "Creation," given during Commencement Week last June and at that time won a firm place in the hearts of local music lovers, with which his singing last evening suffered nothing by comparison.—New Wilmington (Pa.) Globe, October 9, 1913.

The recital by Marion Green last Tuesday evening in the College Chapel, under the auspices of the Orpheus Club, was a marked success. Mr. Green was at his best. The full house that greeted him and the hearty response of the audience after each number showed large appreciation of his excellent work. His song groups were wonderfully well chosen and they were marked with artistry and finish. They were of the best composers and yet ones that are not heard on every concert program. Mr. Green's voice is of a remarkable quality and his rich, full tones as well as his well controlled pianissimo work were greatly admired by all. He lives his songs as he sings them and his audience lives with him.—Wheaton (Ill.) Progressive, October 17, 1913. (Advertisement.)

## Mr. and Mrs. Freemantel, of Minneapolis.

There has been a great deal of interest aroused in musical Minneapolis by the advent there of Mr. and Mrs. Frederic C. Freemantel and their coming song recital, on Tuesday, November 11, at the First Baptist Church. The Freemantels already have won their way into the hearts of all who have met them and at some private musicales, where they have recently appeared, they were lionized. At a musicale on October 15, they gave the following program:

To My First Love.....	Edwin Hamilton
Love Has Eyes.....	Sir Henry Bishop
The Water Nymph.....	Thomas Hood
The Plague of Love.....	Dr. Arns
A Spirit Flower.....	Campbell-Tipton
L'Ombre des Arbres.....	Debussy
J'ai pleuré en rêve.....	Hue
Bergère Legère.....	Weckerlin
Le Moulin.....	Pierre
Stille Sicherheit.....	Franz
Siegmond's Liebeslied.....	Wagner
Lockruf.....	Ruckauf
Heimliche Aufforderung.....	Strass
Lolita.....	Buzzi-Peccia
To Mary.....	Maude V. White
A Birthday.....	Frederic H. Cowen
My Heaven.....	Alexander Russell
Three Comrades.....	Hans Herman

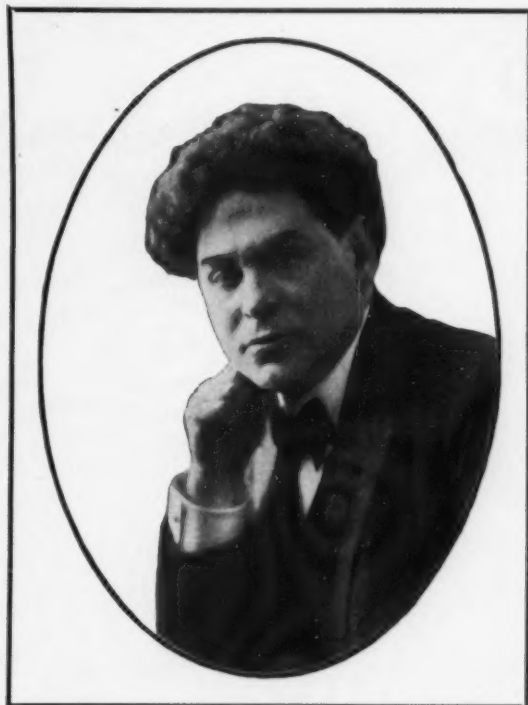
Minneapolis should indeed be pleased to have musicians of the Freemantel caliber as residents. Mr. Freemantel is a rare tenor, and as an accompanist Mrs. Freemantel is one of the best. It is seldom that one finds such a combination of accomplishments as those possessed by Mr. Freemantel, who is a splendid recitalist, concert and oratorio tenor, a chorus conductor of ability and a vocal teacher with an enviable reputation. Mr. Freemantel has been asked to take charge of several church choirs, but says that he has been with churches so long that he is now glad to have a few months' rest.

## New Violinist to Be Heard.

Alexander Bloch, a young American violinist, is announced for a recital in Aeolian Hall, New York, Friday evening, November 21.

Alfred Sormann, a Berlin pianist and composer, aged fifty-three, died in that city not long ago.

# The Tremendous Triumph OF HAROLD BAUER



in his recital  
Saturday afternoon,  
October 25th, at  
Aeolian Hall, New York  
has heralded him

## "The Master Pianist"

### Opinions of the Press:

Harold Bauer perhaps combines to a higher degree all the qualities desirable in a pianist than any other player now before the public. His program Saturday was devoted to Beethoven and Bach.—New York Globe.

The same sincere and scholarly musicianship which has always marked the work of Bauer was noticed yesterday. His audience received his efforts with an enthusiasm unusual.—New York American.

He did not force his tone, yet revelled in dynamic contrasts, and, above all, he made these classics sound their fullest share of interest. Especially was it so of the three Bach preludes and fugues, which he "Humanized," defeating the general belief that old Bach is dry as dust.—New York Herald.

There are few musicians before the public who could have equalled the achievement of Mr. Bauer in his large undertaking, and his hearers gave him a deserved ovation.—New York World.

In no way could he have made plainer how far he stands from the ordinary ideals and ambitions of pianoforte virtuosity than by such a performance of such a programme.—New York Times.

So wonderfully beautiful was his playing, so tender in feeling, with such nuances of tone and color, yet withal so broad and deep in spirit, that the spirit of Beethoven seemed to have come from over the seas and flooded the hall with its presence.—New York Tribune.

It was a beautiful recital, noble in content, inspiring in exposition. Mr. Bauer is an artist of the ripest intelligence, a sound and fastidious musical thinker, whose art possesses in a rare combination virility and the most delicate sensitiveness.

His readings are of the loftiest type, full of broad and influential emotion, profoundly intellectual, and above all things essentially musical.—New York Sun.

On listening to this lucid exposition of the contents, one wondered how any one could find Bach complex or puzzling. . . . The Beethoven sonatas were played by Mr. Bauer in the chaste, classical spirit, yet with no lack of color and expression.—New York Evening Post.

Harold Bauer presented a programme that by reason of its loftiness of purpose was a compliment to New York. . . . There were two names only on the programme—the masters, Bach and Beethoven—and Mr. Bauer alternated them throughout.—New York Evening World.

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## NEW YORK BREVITIES.

**Ziegler Institute Gives Third Annual Musicales—Calvary Baptist Church's New Organist, Dr. Richardson—Federlein Free Organ Recitals Begin Next Sunday—Edward Rechlin Has Booked Twenty-four Organ Recitals in Middle West—Warford Pupils in Studio Recitals—Elizabeth Topping to Play November 18—Lillian Kellar a Price Pupil—Bianca Holley Sings Kronold Songs—Baritone Archibald in Middle West.**

New York, November 3, 1913.

The Ziegler Institute of Normal Singing (Inc.) gave the third annual musicale on Saturday, November 1, at the headquarters, 1425 Broadway, Metropolitan Opera House Building. The program was given by students of the school, assisted by Emma Cecile Nagel, the concert singer and lecturer. The awarding of the certificates to the different students who successfully passed the public examination in June took place. On October 26, at the home of Laurette Taylor, a dinner was given to the friends of Miss Taylor. Among those present were: Chas. Wagner, the concert manager; Hassard Short, who is now appearing in "Peg o' My Heart"; J. Hartley Manners, playwright; Mrs. E. Cooney, Loudon Charlton, concert manager; Mr. and Mrs. Guy Bates Post, of the theatrical profession; Miss Manning, concert singer; Leon Rennay, concert singer, and their accompanists, Linnie Lucille Love (late of "Romance") and Isa Macguire. Miss Manning, Mr. Rennay and Miss Love gave a delightful program during the evening. Miss Love is a pupil of the Ziegler Institute, and the protégée of Miss Taylor. Her numbers were: "Depuis le jour," from "Louise"; "Morning," Oley Speaks; "The Moon Drops Low," Cadman, and "Thou Art So Dear to Me," by H. Spencer. Miss Taylor, Miss Love and Miss Macguire sang the "Barcarolle" from "The Tales of Hoffman" as a trio. They are Mme. Ziegler's pupils. Clare Gillespie, lyric soprano, was the soloist of the public musicale at St. Angela Hall, Brooklyn, October 22. Bishop Mundelein was most enthusiastic over the singing of the young girl, and praised her highly.

\*\*\*

Ziegler pupils are constantly filling an important place in the vocal world, for graduates of this institute undergo a thorough training. They not only study singing, but all that goes with the right building of the body and mind, rhythmic gymnastics, sight reading, ensemble singing and ear training are included in the Ziegler course. German thoroughness marks all that is done, and the graduate pupil is a widely educated specialist on the voice and allied branches.

\*\*\*

The music committee of Calvary Baptist Church announces that it has secured the well known English Cathedral organist, Dr. A. Madeley Richardson, as organist and musical director, succeeding the late Professor Bowman. It is Dr. Richardson's desire and intention to maintain the remarkable choir established by Mr. Bowman, and attention of all lovers of singing, professional and amateur, is called to the opportunities this will afford. The choir consists of one hundred singers, and rehearsals are held once a week, at which the highest class of church music is studied in a systematic manner, and training is given in sight reading, part singing, and the management of the voice. In maintaining the present organization, Dr. Richardson will have the assistance and cooperation of Mrs. Bowman Estey, contralto soloist of the church, who, as daughter of the late Mr. Bowman, has had so large a share in building it up. Dr. Richardson is well known in the world of church music, but a few particulars of his career may be mentioned. Born at Southend, in Essex, England, he was educated at Keble College, Oxford, where he held the organ scholarship for four years, taking the degree of Mus. Bac. in 1888, and B. A. in 1889, holding the offices of president of the Oxford Musical Club, conductor of the Keble College Musical Society, and gaining the Phillpotts theological prize. He is a fellow of the Royal College of Organists, and was a member of the council of that body. He took the degree of M. A. in 1893 and Mus. Doc. in 1897. He has occupied positions in Baltimore and New York.

\*\*\*

Gottfried H. Federlein's first free organ recital, under the combined auspices of the Board of Education (Lecture Department) and the Ethical Culture Society, will take place next Sunday afternoon, November 9, at 4 o'clock, in the auditorium of the Ethical Culture Society, Sixty-fourth street and Central Park West. Mr. Federlein will precede his program with a brief descriptive analysis of the works to be played. It will be noted that the following

program contains both original organ works and transcriptions:

Toccata and fugue in D minor.....Bach  
Meditation.....Parker  
Swedish Wedding March.....Södermann  
Feuille d'Album.....Cui  
Scherzo in G minor.....Bossi  
Romance in D.....Parker  
Prayer in F.....Guilmant  
Grand Chœur in D.....Guilmant

Mr. Federlein has just returned from Pittsburgh, where he gave a recital on the organ in the Pitt Theater. A private hearing of the instrument took place October 25, with a formal opening October 27. Edward Johnson took his place at the Sunday service of the Ethical Culture Society.

\*\*\*

Edward Rechlin, concert organist, pupil of Guilmant and Widor, has booked a series of twenty-four organ recitals, beginning November 9, to be given in the Middle West within the period of one month. The following covers his itinerary: Pittsburgh, Elyria, Detroit, Grand Rapids, Bay City, Saginaw (Municipal Series), Hammond, Ind.; Rock Island, Ill.; Milwaukee (two recitals), Columbia, Ind.; Boone, Iowa; Kenosha, Wis.; Freeport, Ill.; Crete, Ill.; Quincy, Ill., with three recitals in St. Louis. He plays his programs entirely from memory. His French masters gave him the following autograph testimonials:

I certify that he is an excellent organist, and very intelligent musician. He is endowed by nature, and he has developed his precious gift. I have been very happy to know him and to hear him.—Ch. M. Widor.

I have given lessons on the organ to Edward Rechlin, and am happy to say that I have been extremely satisfied with his studies. He is an excellent organist, fine musician and possesses a splendid execution.—Alex. Guilmant.

\*\*\*

Henrietta Speke-Seely is again at her studio in the Metropolitan Opera House Building, following a vacation spent in Switzerland and Paris. This fall finds many Seely pupils engaged as soloists in churches. A few are: Jennie Jackson-Hill and Audrey Launder have been for several years the soprano and contralto of the Park Hill Reformed Church, Yonkers. Helen Black is soprano of the Richmond Hill, L. I., Presbyterian Church. Laura Graham is soprano of the Dumont, N. J., Presbyterian Church. Helen Stapleton, a former member of the Metropolitan Opera School, has been engaged as soprano of the Cuyler Memorial Church, Brooklyn. Alice Campbell was contralto soloist during the summer at St. Joseph's R. C. Church, Echo Lake, N. J. Mildred Bigoney, who made a very favorable impression in club and drawing room recitals last year, sang a second engagement with the Montclair Club, November 28. Harry McNabb, a young tenor with a very promising voice, will sing Maunders' "Harvest Cantata," at Centenary M. E. Church, November 23, his second engagement with the same church within two months.

\*\*\*

Florence Stockwell-Strange, contralto, has been invited to give a recital at the home of Louis Emery, Bradford, Pa., assisted by Minnie C. Sterne, pianist and accompanist. Mme. Strange will sing German, English and Italian songs, among them "Voce di Donna," from "Gioconda," and "Poveretto son io," by Filoteo Greco. Mme. Strange is another artist pupil of Signor Greco, the well known teacher of Donna Easley, Etta Miller Orchard and others prominent as concert and church singers.

\*\*\*

Claude Warford will present a number of his artist students in recitals at the Warford School of Music, Morristown, N. J., this winter. The first of the series will be given on Friday evening, November 14, by Edna Wolverton, soprano, and Philip Jacobs, baritone. A group of songs by American composers will contain compositions by Cadman, Gilbert, Kramer, Huhn and Homer. The second recital of the Artists' Course will be given by Kathleen Parlow, violinist, on Friday evening, December 5, in Morristown, N. J.

\*\*\*

Elizabeth Topping has been engaged as instructor of piano at the new school, "The Gateway," New Haven, Conn., where she has a class of good size, constantly growing. This excellent pianist will be heard at the Paterson studio musicale, November 18.

\*\*\*

The course of lectures on musical subjects by Louis Arthur Russell is proving a strong item in the work of the Russell studios. The October lectures on "Musical Form" will be followed by a November series. The first will be on "The Story of Romanticism in Music." Mr. Russell will be assisted by vocalists and instrumentalists, including the Ensemble Circles, of Carnegie Hall and College of Music (Newark) Studios. The date of this lecture is Thursday, November 6, Newark, and the following week in Manhattan.

\*\*\*

Vernon Archibald, baritone, starts next week on a Western concert trip, covering the following appearances as soloist or in his own song recitals: Battle Creek, November 15; Chicago, November 18; Elgin, November 20; Terre

Haute, November 21. Few singers have secured so firm a hold as singer and teacher in such brief time in New York.

\*\*\*

Bianca Holley, dramatic soprano, sang at the Robyn recital last week, appearing in songs by Hans Kronold. She sang the same songs recently at a Sunday night affair at the Musicians' Club.

\*\*\*

Lillian Kellar, of the "Peg o' My Heart" cast, is winning laurels, a Rochester daily making special mention of her personality. She is called "one of my good pupils" by her teacher, Parson Price.

\*\*\*

Max Jacobs' String Quartet appeared recently at the Forward Association, and Mr. Jacobs also played solos. The personnel of the quartet this season is as follows: Max Jacobs, first violin and leader; Hans Mayer, second violin; William Eastes, viola; James Liebling, cello. The fifth season of chamber music concerts begins at Carnegie Lyceum, Sunday, December 7, continuing January 25 and March 1. On the programs appear these novelties: "Romanische Serenade," Jan Buys; quartet, op. 6, Malichevsky; "Quartetto Sinfonico" (seventeenth century), Sammartini. Other works to be performed are: Beethoven quartet, op. 59, No. 3; Mozart, No. 21; Haydn, op. 77, No. 1; Schubert, op. posth.; Ippolitoff, op. 13; Dvorak, "Bagatellen," for two violins, cello and harmonium; Schumann, quintet; Vitali, chaconne.

\*\*\*

Alfred M. Gouldon, some years the personal representative of Efrem Zimbalist, announces a concert at Forwards Hall, 175 East Broadway, November 8, at 8:15 o'clock, at which the following artists will appear: Herma Menth, pianist; Virginia Novelli, soprano; Dorothea Edwards, contralto; Josef Turin, tenor; Raffaello Pizzi, baritone; Michel Gussikoff, violinist, and Hyman Eisenberg, cellist.

\*\*\*

Caroline Maben Flower is instructor of piano at Comstock School, where this disciple of MacDowell, Joseffy, Virgil and Scharwenka has a good class. She has a completely equipped studio at 105 East Fifty-seventh street, telephone 2039 Plaza, which she would like to sublet.

\*\*\*

Wesley Weyman, the pianist, who has lived and played publicly principally in Europe for several years past, gave a recital for the Pi Tau Kappa Society at the "Old First Church," October 28. A recent appearance in Buffalo was most successful.

\*\*\*

Alfred V. Cornell conducts a Brooklyn Choral Society, which is planning for an early concert in the Opera House. His Brooklyn church choir recently sang "Elijah," with Anna Case and other prominent soloists, at Dr. Storr's church. He also has charge of the music at Mt. Morris Baptist Church.

\*\*\*

Alex. Russell, concert director at Wanamaker's, presented a series of five festival concerts in honor of the centenary of Verdi's birth, when among the artists who took prominent part were John Barnes Wells, Royal F. Dadmun, Florence Anderson Otis and Carl Morris.

\*\*\*

Arthur S. Hyde will give a short organ recital following the Sunday afternoon service at St. Bartholomew's P. E. Church, Madison avenue and Forty-fourth street, beginning at 5:15 o'clock. Robert Toedt, violinist, and Paul Suerth, harpist, will assist.

### Engagements for Carol Badham Preyer's Pupils.

Mme. Carroll Badham Preyer, the well known Paris and Berlin teacher of singing, whose New York studios are at 27 West Sixty-seventh street, announces engagements for two of the leading artist pupils. Ellen Learned, contralto, will give a recital November 10 at Aeolian Hall, New York. Mary Porter Mitchell, soprano, has been singing in the "Persian Garden" during the last few weeks at Wanamaker's, New York. A pupil of Mme. Preyer, Ruth Beard Addis, conducts a studio in Philadelphia, and has a large number of pupils studying with her this season.

### Mr. and Mrs. Francis Rogers in Boston.

Mr. and Mrs. Francis Rogers offered an interesting program at their concert given at the Copley-Plaza Hotel in Boston, Mass., on Wednesday, November 5, for the benefit of the Talitha Kumi Home. Mr. Rogers sang three groups of songs, both grave and gay, and Mrs. Rogers gave two groups of recitations and original monologs, in which field of work she has had great success.

### Alexander Bloch to Give Recital.

Alexander Bloch, violinist, will be heard in recital at Aeolian Hall, New York, Friday evening, November 21.

## PHILADELPHIA OPERATIC SOCIETY GIVES PERFORMANCE OF "AIDA"

Remarkable Results Attained by Amateurs—Principals, Chorus, Ballet and Orchestra Are Excellent—Wassili Leps Is an Able Conductor.

Philadelphia, Pa., November 2, 1913.

Last Thursday evening the Philadelphia Operatic Society, Wassili Leps, conductor, opened its eight season with a largely attended performance of Verdi's "Aida" in the Academy of Music.

The work was given on the same elaborate scale which has marked its previous presentations by the operatic



WASSILI LEPS.

society, and to say this is to say that none of those elements which have attached to it the term "spectacular," were neglected. There was a chorus of 200, a ballet of sixty, a stage band of fourteen, and an orchestra of sixty.

To compare the offerings of this body of devoted music lovers with the work of such gigantic enterprises as the Metropolitan Opera Company with its many aims and unequalled facilities would be less fair than to compare, say, our college players with the best professional companies. There is all the difference between their respective offerings that exists between anything "professional" and anything "amateur." But on this basis unstinting credit is due to every member of the company. They snatch a group of students and daily workers from a teeming city and form them into an organization for the production of opera in English—the first of its kind in the world—and then offer their productions on a professional basis. And they are usually judged as professionals.

Most criticism, it is to be remembered, however, revolves about the technical shortcomings of the principals. Truly this is usually just. They are always amateur and usually young. And, dwelling on these obvious facts, leads those who would otherwise appreciate most deeply the work of the operatic society completely to overlook the significance of its offerings. That it should merely exist, and continue, for eight years, is a matter of congratulation to Philadelphians; that it can present an opera on the elaborate modern scale and in any sense compete with a professional company is a matter of marvel. While there may be technical shortcomings and even ignorance of technic in Operatic Society productions, it must be conceded that there is a purity of purpose, a true artistic devotion which makes it one of the biggest forces, one of the grandest aspirations, of the musical life of this city. The force which has created it, is the force which supports more polished and pretentious musical enterprises. Meanwhile, it continues to perform the practical functions of educating and awakening—it is hardly necessary to recall John Curtis's honor role of operatic society "graduates" who are now stars of the professional companies!

"Aida" was well sung under the direction of Wassili Leps. The cast follows:

Aida ..... Helen Macnamee Bentz  
Amneris ..... Mabelle C. Addison  
High Priestess ..... Florence C. Lewis

Radames ..... Daniel C. Donovan  
Amonasro ..... David Griffin  
Ramfis ..... Frederick Ayres  
The King of Egypt ..... Franklin L. Wood  
Messenger ..... John H. Cromie, Jr.  
Solo Dancers ..... Adele Hasson, Karlina France  
H. P. Q.

## MOZART SOCIETY MUSICALE.

First Meeting of the Season at Hotel Astor Introduces Distinguished Artists in Brilliant Program.

Gertrude Manning, soprano; Yolanda Mero, pianist; William Hinshaw, baritone, with Charles Gilbert Spross, accompanist, were the artists who furnished the following numbers at the first meeting of the New York Mozart Society, held in the Rose Room of Hotel Astor, Saturday afternoon, November 1:

Capriccio, op. 3 ..... Mendelssohn  
Capriccio, B minor ..... Brahms  
Capriccio Staccato ..... Vogrich  
Mme. Mero.  
Aria, Largo al factotum, from The Barber of Seville ..... Rossini  
Mr. Hinshaw.  
Hai Luli ..... Coquard  
Crepuscul ..... Massenet  
Chanson d'amour ..... Hollman  
Si tu le veux ..... Koechlin  
Miss Manning.  
Clair de lune ..... Debussy  
Etude en Octaves ..... Agghay  
Mme. Mero.  
Die Taubenpost ..... Schubert  
Die Werkeluh ..... Haile  
Lind Duffig Haelt die Maiennacht ..... Brueckler  
Verrath ..... Brueckler  
Drei Wanderer ..... Herman  
Mr. Hinshaw.  
Aria, Ah fors e lui, from Traviata ..... Verdi  
Miss Manning.  
II Rhapsodie (with original cadenzas) ..... Liszt  
Mme. Mero.  
Danny Deever ..... Damrosch  
Mother o' Mine ..... Tours  
Smuggler's Song ..... Kernochan  
Mr. Hinshaw.  
Night Musings ..... Campbell-Tipton  
Spirit Flower ..... Campbell-Tipton  
Rhapsodie ..... Campbell-Tipton  
Miss Manning.  
Duet, Mira di Acerbe Lagrime, from Il Trovatore ..... Verdi  
Miss Manning and Mr. Hinshaw.

In his firm, sure tone, equally clear in the delicate shading of the piano passages as in the phrases requiring strength, Mme. Mero showed her customary mastery. This Hungarian pianist is one of the best equipped keyboard artists before the public and adds to her musicianly and temperamental qualities the equally valuable assets of personal beauty and rare stage magnetism.

Gertrude Manning, a young lyric soprano, said to be highly recommended by Jean de Reszke, possesses a flexible voice of good quality, particularly appealing in the middle register, and in clear, soft, sustained tones. Miss Manning is a singer of much promise. In her work of Saturday afternoon she seemed hampered by nervousness. She showed her best possibilities in her duet with Mr. Hinshaw.

William Hinshaw, the popular baritone of the Metropolitan Oper Company, greatly delighted his audience with the operatic aria from the "Barber of Seville," five German songs, and three songs in English, the ever acceptable "Danny Deever" (Damrosch), a splendidly dramatic interpretation of Tours' "Mother o' Mine," and a weird conception, "Smuggler's Song" (Kernochan).

Since the last meeting of this society in the spring, its membership has been augmented by four hundred new members. These were easily recognized on Saturday afternoon by the bouquets of carnations and chrysanthemums presented by the old members.

Mrs. John Kurrus was the recipient of a handsome loving cup, and Rena Arvine received honorable mention for having been instrumental in gaining the largest number of new members.

The following are the officers of the society:

Mrs. Noble McConnell, president; Charlotte B. Wilbour, first vice-president; Mrs. Homer Lee, second vice-president; Mrs. Claude Montague Rivers, third vice-president; Mrs. Clarence Burns, fourth vice-president; Etta Van Rensselaer Melvin, treasurer; Mrs. Frederic C. Stevens, recording secretary; Mrs. F. MacDonald Sinclair, corresponding secretary.

Directors: Mrs. Adolph J. Wells, Mrs. John Kurrus, Mrs. William B. Walker.

Reception Committee: Mrs. Herbert S. Crawford, chairman; Mrs. Charles E. Martin, vice-chairman.

Committee of Arrangements: Mrs. Samuel G. Estabrook, chairman.

Membership Committee: Mrs. John Kurrus, chairman.

Artists who are to appear at other Saturday afternoon musicales during the season are: Anna Case, Jean Gerardy, Charles Wakefield Cadman, Wilhelm Bachaus, Louise Homer, Alice Nielsen.

At the evening concerts Frances Alda, Lucrezia Bori, Frieda Hempel, Riccardo Martin, Leopold Godowsky, Gutia Casini, and Frank la Forge, will be the attractions.

## Charlotte Ruegger at Oberlin.

Oberlin, Ohio, October 31, 1913.

An important addition to the faculty of the Oberlin Conservatory of Music has been made this year in the violin department. Charlotte Ruegger, for over ten years assistant to César Thomson, has come to this country to take permanent charge of the work in this department at the Oberlin Conservatory. Miss Ruegger was born in Luzerne, Switzerland, and received her early training on the violin there. Her older sister, Wally, is a splendid pianist, while her younger sister, Elsa, is well known in this country as a cellist, having lived for several years in Detroit, and having played extensively throughout the Middle West.

In addition to her work as a teacher, Miss Ruegger has played throughout Europe with success, both in recital and as soloist with large orchestras. She possesses three letters which she particularly prizes, and which, it is said, speak of her work in flattering terms. One is from César Thomson, who writes of her having had very brilliant success both as a soloist and professor. The other two are from former directors of the Brussels Conservatory. Gevaert, maitre de chapelle to his Majesty the King of Belgium, it is said, writes that Miss Ruegger is a virtuoso violinist of great talent, possessing, in addition, the artistic and personal qualities which constitute an excellent professor. Tinel, the director in 1909, is quoted as saying that Miss Ruegger has always been highly appreciated in Belgium, and predicts that wherever she plays she will always meet with an equally flattering reception.

The Oberlin Conservatory is most fortunate in securing the services of Miss Ruegger, who is enjoying her work and her life in this country. She has played several times before the faculty and students, and in the first faculty recital gave a brilliant rendition of the Corelli "La Follia" sonata, arranged by Thomson.

## Beatrice la Palme for Century Opera Company

The roles in which Beatrice la Palme, the French Canadian prima donna, will appear in New York at the Century Opera House, beginning next month, will be: Louise, Manon (Massenet), Mignon, Juliette, Margherita in "Faust," Gretel in "Hänsel and Gretel," Violetta in "Traviata," Gilda in "Rigoletto." She will also sing in "The Secret of Suzanne," "Tannhäuser" and "Tiefeland."

Mme. la Palme is equally at home in all of her roles in English, French, Italian and German. The young prima donna is a decided acquisition to the Century forces. Her



Photo by the Dover Street Studios, London, W.  
BEATRICE LA PALME.

many appearances in London and Montreal have always won for her the highest encomiums.

## Lillian Birmingham to Give New York Recital.

The song recital to be given by Lillian Birmingham, the popular California contralto, in Aeolian Hall, New York, will take place on Friday evening, November 14.

Zollener's third symphony will have its premiere in Cologne.



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## LOS ANGELES BEING REGALED WITH LIGHT OPERA.

San Francisco Company Playing Extended Engagement—  
The Behymer Concert Course—Verdi Program  
Repeated—Musicians Injured in  
Railroad Accident.

1110 West Washington Street,  
Los Angeles, Cal., October 25, 1913.

The Tivoli Opera Company, of San Francisco, is filling a four weeks' engagement at the Auditorium, and reviving in brilliant style the classics among the light operas. The production of the past week was the "Chimes of Normandy."

\*\*\*

November is a busy month with L. E. Behymer's Philharmonic Courses at the Auditorium, presenting Alda, with La Forge and Casini, Mme. Schumann-Heink, Harold Bauer. The latter part of the month the Western Metropolitan Grand Opera Company opens a six weeks' engagement, and it has been announced that Leoncavallo himself will conduct his operas which will be given during the engagement. This company will play all of December, and



Leonsavalle

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the Philharmonic artists will fill the boards again in January.

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The Woman's Orchestra will give its first program in the Gamut Club Auditorium on November 13. Henry Schoenfeld is the conductor. This unique orchestra is said to be the largest exclusively women's orchestra in the world. It numbers fifty-six members and is doing some splendid work this season. The soloist at the first concert is Marjor Nichols, pianist, a very talented pupil of J. A. Andersons. The second concert of this orchestra will present Mme. Carreño as soloist, and this affair will be held in the Auditorium.

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The People's Orchestra and Chorus repeated the Verdi program given the week before and played to another full house. The same soloists sang—Mmes. Vaughn and Selby and Messrs. Paul and McPherson. The whole performance went even better than the first, the chorus singing with more certainty and abandon. Mr. Lebegott has been the recipient of merited praise for the manner in which he has presented the Verdi program.

\*\*\*

The recital given by Anthony Carlson and Vernon Spencer in the Hotel Ingraham on Wednesday night was a model of program making. These two scholarly musicians have been giving numerous recitals during the past year, and have become deservedly popular. The work of each is marked by a sincerity and a genuine love of his art that is worthy of emulation. Mr. Carlson's voice is a true basso of much beauty and his interpretations are thoroughly satisfying. Mr. Spencer played with even more than customary clarity and every number was given the true balance and required significance. The program was as follows: Tone Poem, Nocturne (Bollinger), Minuet (Campbell-Tipton), Vernon Spencer; "Hear Me! Ye Winds and Waves!", "Where'er You Walk" (Handel), "A Lament" (Grant-Schaefer), "My Star" (Mrs. Beach), Anthony Carlson; Impromptu, F sharp major, Mazurka, B minor, Five Preludes, op. 28, Nos. 15, 7, 11, 17, 22 (Chopin),

Etude D flat, (Liszt), Vernon Spencer; "Winternacht" (Weingartner), "Mein Schätzlein" (Reger), "Anakreon's Grab" (Wolf), "Psyché" (Paladilhe), "Marine" (Lalo), Anthony Carlson; Second Ballade (Liszt), Vernon Spencer; "On the Road to Mandalay" (Speaks), "Dearest," Banjo Song (Homer), "Danny Deever" (Damrosch), Anthony Carlson.

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Thursday evening in the Gamut Club Auditorium a testimonial recital was given by Alfred Wallenstein, the gifted young cellist, assisted by Mildred Langworthy, soprano; Theodor Gordoehn, violinist, and Grace Adele Freeby, pianist. This concert was arranged by Alfred's friends to help the gifted fourteen year old lad realize his ambition to go abroad to study, and served to prove, if any such proof were necessary, that he is ready for it.

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Mr. and Mrs. Thilo Becker returned from several months abroad only to meet with disaster almost at their door, so to speak. In San Francisco they were in a railroad wreck and Mrs. Becker emerged with a badly sprained knee and the ligaments of the ankle torn, but as she said, "I was very fortunate to escape with my life." Mr. Becker escaped serious injury. This accident has delayed and caused a rearrangement of their plans for some public recitals, and may interfere with a New York engagement that has been contracted for. But they have resumed teaching, somewhat yielding to the importunities of pupils who have been waiting their return to begin work again. Their home studio is one of the conscientious musical workshops that turns out many successful teachers and artists.

JANE CATHERWOOD.

## Pini-Corsi Sings at Binghamton.

Binghamton, N. Y., October 28, 1913.

Pini-Corsi and his company, consisting of Louise Cox, soprano; Attilio di Crescendo, tenor, and Oscar Spirensen accompanist, made their appearance last evening in the Stone Opera House before an enthusiastic audience in the one act comic opera, by Ferdinando Paer, entitled, "Il Maestro di Cappella." Pini-Corsi, who is considered to be one of the best buffo-bassos before the public, lived up to his reputation.

Miss Cox possesses a beautiful soprano voice and handles it in an artistic manner. Attilio di Crescendo delighted his hearers with his sweet and sympathetic voice.

The second part of the program was devoted to solo numbers, Miss Cox singing the "Jewel Song" from "Faust" and prayer from "La Tosca." She was compelled to respond to encores after both numbers. Signor di Crescendo gave the Cavatini from "Faust" and aria from "La Boheme," and as an encore sang "La Donna Mobile" from "Traviata" and "O Sole Mio," a Neapolitan folksong.

Pini-Corsi closed the concert with "Little Dory," by Sepilli, and sang as an encore a humorous English song.

MAX WERTHEIM.

## Two Musical Men.

Accompanying is a snapshot of Theodore Spiering, the conductor and violinist, and Paul Gräner, director of the



PAUL GRANER AND THEODOR SPIERING.

Mozartum at Salzburg. The picture was taken in that quaint old city last summer. Mr. Spiering is the man without the pipe, as MUSICAL COURIER readers need hardly be told.

## Great Demand for Flonzaley Tickets.

The Flonzaley Quartet's subscription for its three New York concerts, according to Manager Loudon Charlton, has reached formidable proportions. Fully half Aeolian Hall is already disposed of and there will be few desirable seats left for the single sale. The first concert will be given Monday evening, December 1. The members of the quartet—Alfred Pochon, Iwan d'Archembeau, Adolfo Betti and Ugo Ara—will arrive from Europe about November 14.

**Floryn's Acoustic Mobile Stage.**

Because of the success achieved by the outdoor grand opera performances in Paris, Rome, Brussels and the sensation created at Verona by the al fresco performances of "Aida" in the amphitheater, Amedee Floryn conceived the idea of inventing and constructing a collapsible acoustic stage, a stage that will enable producers to give grand opera performances for several thousands of people at a time, in such form that every spectator can hear and see. These performances can be given in public and private parks, baseball grounds, stadiums, coliseums and armories—in fact, any place in which several thousand people can be congregated at such admission prices that every one could afford to enjoy this interesting spectacle.

Amedee Floryn's collapsible acoustic stage is a notable invention, supplying a need that has long been felt by managers of open air entertainments. With the aid of this acoustic stage, an audience of several thousand people can enjoy a performance of grand or comic opera—in fact, any style of performance and those at the greatest distance from the performers experience no more difficulty in hearing the enunciation and phrasing of the artists than those nearest the footlights.

Mr. Floryn has constructed his stage in exactly the same manner in which an instrument maker would build the drum of an instrument, and in this way has produced a perfect object of resonance.

Every detail connected with the Floryn collapsible acoustic stage is so arranged that even the most pianissimo sounds produced by the voices of the singers find no escape, but are magnified and thrown out from the stage. The human voices dominate the instrumental ensemble of the orchestra in their loudest fortissimo playing, and the effect produced by this combination is imposing and grand. When the sensitiveness of sound is provoked, there exists a state of vibration, and oscillations are formed which spread in sonorous waves. The study of this phenomena produced first the phonograph and later the Edison phonograph; then with the aid of electricity the Bell Telephone was invented. Acoustics are at the present time a co-ordinate and perfectly well constructed science and by following these principals, Mr. Floryn has established a resonant stage, which leaves to sounds all their amplitude charm and beauty, and has at last made open air operatic entertainments a certainty. Mr. Floryn's acoustic mobile stage was used for operatic purposes for an entire season in Belgium, and scored a success beyond the highest expectations. In Brussels which is considered musically, the most critical city in the world, the entertainments were given in the Park Leopold, and created the wildest enthusiasm at every performance. The arrangements for lighting the stage are so perfect, that at the greatest distance, the smallest details of the production may not escape the eyes of the beholder.

The stage is fifty feet wide, twenty-seven feet in depth, thirty feet high, with an apron of three and one-half feet and a thirty-five foot curtain; has a funnel shaped front stage forty feet wide and eight feet deep. The scenes are so constructed that the changes of scenery are instantaneous. The entire theater is collapsible and can be mounted and dismounted at will, and when mounted constitutes a weather proof structure. It is folded and transported on



MR. FLORYN'S ACOUSTIC COLLAPSIBLE STAGE.

two wagons, which form its foundation, and can be carried with the company on a special car.

The performances given on Floryn's collapsible acoustic stage are especially attractive and fascinating when heard in the open air. However, it can be used in large halls, coliseums, etc. (Advertisement.)

**An Interesting Musical Couple.**

One of the most interesting musical couples in America is to be found in Chicago in the persons of Mr. and Mrs. Karl Koelling. This couple celebrated the fifty-seventh anniversary of their marriage on October 25. Karl Koelling is a well known composer of orchestral music. Mrs. Koelling is the only living pupil in America of the elder

Lamperti. She was a classmate of Mme. Albani and for a number of years enjoyed great success in Europe as a coloratura singer. She was known throughout Italy as Sonambula, this being the role in which she had a great success.

The only daughter of Mr. and Mrs. Koelling is Helene Koelling, late of the Manhattan and Montreal Grand Opera Companies. She will be heard in recital at Aeolian Hall, New York, Wednesday afternoon, November 12, under the management of Antonia Sawyer, and at the Illinois Theater, Chicago, Sunday afternoon, November 16. Her Chicago recital is under the management of Carl D. Kinsey.

**GRANVILLE'S INTERESTING PROGRAM.**

**Baritone Reveals Sympathetic and Flexible Voice, Also Rare Interpretative Ability in Fine List of Songs.**

Charles Norman Granville, the well known New York baritone, again proved himself an interesting and artistic singer at his Aeolian Hall recital, Wednesday evening, October 29. These were Mr. Granville's selections:

Come and Trip It.....Handel  
Love Me or Not.....Secchi  
An Chloé.....Mozart



CHARLES NORMAN GRANVILLE.

Aria, Questa dunque (I Due Foscari).....Verdi  
Die Post.....Schubert  
Der Sandmann.....Schumann  
Wie bist du meine Königin.....Brahms  
Eros.....Grieg  
The Sea.....MacDowell  
Love's Song (first time).....Fox  
The Wind.....Spross  
A Fool's Soliloquy.....Campbell-Tipton  
Were the Pitcher Full Away (Hungarian folksong).....Korby  
My Lovely Celia.....Old English  
The Fairy Pipers.....Brewer  
A Tragic Tale.....Slater

Mr. Granville's voice, though of baritone range, is of a decidedly tenor timbre, particularly sympathetic in the upper register. It is alike adaptable to delicate interpretation, songs requiring flexibility and those needing broad full tone and dramatic fire.

In the presentation of this program, which required much versatility of style and skillful interpretation, the singer proved himself adequate. The real Latin temperament was suggested in the dramatic numbers, particularly Verdi's aria, "Questa Dunque" (from "I due Foscari").

Mr. Granville's diction, no matter in what language he sang, was a delight. "What is the use of the printed program of words?" the writer overheard some one ask. "I can understand every word he says."

Although applause was liberal during the first two groups, it was not until the group in English was reached that repetitions were insisted upon. Love's Song, a new composition by Fox; "The Wind," Spross; also "The Fairy Pipers" (Brewer), were repeated. "The Old Black Mare," "Let Miss Lindy Pass" were the request numbers sung as encores at the conclusion.

Mr. Granville's ability in the recital field and his pleasing personality have already won for him a large following in New York, and Aeolian Hall was well filled.

Charles Gilbert Spross was the accompanist.

Antwerp will hear this season "Parsifal," "The Barber of Seville," "Eugene Onegin" and "Oberon."

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## BOSTONIANS DELIGHTED WITH MME. PAVLOWA.

**Russian Dancer Gives Superb Performance—  
Farrar Greeted in Home City—Opera Talks  
to Be Resumed—Josef Hofmann's Piano  
Recital—Longy Club to Perform  
American Compositions—  
Boston Symphony  
Concerts.**

Boston, Mass., November 1, 1913.

The only news items on the Pavlova programs given on Wednesday of last week at the Boston Opera House was the "futuristic" ballet, "Les Preludes," which is none other than Liszt's symphonic poem to the verses of Lamartine arranged in ballet form by Michael Fokine, with startling stage settings à la Cubist and ethereal costumes à la Botticelli, both designed by Boris Anisfeld. In this as in all other ballets it was the exquisite art of Pavlova and the commendable artistry of her associates that dominated all else, yet at the same time fitting subjectively into the symbolic "story" of the dance. As for the settings, they were the last word in futuristic, impressionistic and unnaturalistic art. They may have been very wonderful and expressive to those who understood and felt them; for the others, however, they were but shapeless lines and daubs of colors without rhyme, reason or symmetry. Such is the differing appeal of the ultra-moderns!

All Boston and Melrose turned out for Geraldine Farrar's song recital at Symphony Hall on Tuesday afternoon last. This was Miss Farrar's first appearance in the role of lieder singer, and curiosity and expectation were rife concerning it. In a general summing up it must be said that her performance on the whole was decidedly creditable and that her talents and vocal gifts, combined with her unusual intelligence, made her first appearance as a singer of songs a thoroughly interesting one. In view of the just and well written article on Miss Farrar's concert in New York (at which the same program was given) in last week's issue of the MUSICAL COURIER, there is no call for lengthy analysis by the present writer.

Josef Hofmann gave a masterful exhibition of piano playing at Symphony Hall on Sunday afternoon and revealed such powers as class him among the best pianists of today. His program spared neither himself nor his audience, lasting as it did two full hours and a half and containing two such exacting works as Beethoven's sonata,

op. 106, and Liszt's sonata in B minor, beside the Handel variations, Beethoven's "Bagatellen," two Chopin waltzes and a mazurka, and pieces by Rachmaninoff, Dvorsky and Scriabine—the same works he played recently in New York and Brooklyn.

Elizabeth Cunningham, the young singer who aroused so much interest last season by her beautiful voice and artistic manner of singing, has returned to Boston with her teacher and manager, Frederick N. Waterman, after an eventful summer in which she appeared in concerts and private musicales in various parts of the country. During the month of May Miss Cunningham was soloist with the Cincinnati Symphony Orchestra at the Birmingham (Ala.) Music Festival. In June she gave a song recital at the Virginia Hotel, Chicago, before a distinguished audience of prominent musicians and society people. In July she sang at the North Shore and at various summer resorts in Maine. During the recent Maine Music Festival Miss Cunningham sang in Bangor at the invitation of Mrs. Chapman for the members of the chorus and visitors at the festival. Among her engagements for this month are several in Canada as well as in Bangor and Portland, Me.

The series of Opera Talks given so successfully last season by Mr. Hubbard, of the Boston Opera House, have started this season with such a demand that one hundred and fifty have already been booked. As his assistant Mr. Hubbard will have Floyd N. Baxter, pianist, and occasionally singers from the opera company.

Among the interesting new pupils of Frederick N. Waterman, who opened his studio in the New Century Building, October 15, is George Everett, the young baritone of the Boston Opera Company.

The laying of the cornerstone of the new building of the Musicians' Mutual Relief Society at Garrison and St. Botolph streets was celebrated last Friday by a parade in which a band of three hundred musicians, the largest ever seen on the streets of Boston, accompanied by an escort of a thousand members, took part.

The Longy Club Concerts for this season will fall on the evenings of November 27, January 22 and March 4, at Jordan Hall. For the first concert Mr. Longy has prepared a program of pieces by American composers only. Among the novelties to be given at the other concerts is Gustav Strube's new quintet recently completed.

The fourth pair of Boston Symphony Concerts on October 31 and November 1 comprised the appended program, with Geraldine Farrar as soloist:

Symphony, E flat major.....	Mozart
Recitative, Temerari, and Aria, Come Scoglio, from Così fan tutte.....	Mozart
Meergruss and Seemorgen.....	Schillings
In Treibhaus.....	Wagner
Träume.....	Wagner
Schmerzen.....	Wagner
(Orchestral accompaniment by Mottl.)	
Jubel Overture.....	Weber

BLANCHE FREEDMAN.

### Sciaciro's Success at Liederkrantz.

Michel Sciaciro, the eminent violinist, played at the concert of the New York Liederkrantz Society, October 25, and was tendered an ovation, especially after his playing of the Wieniawski "Souvenir de Moscow." Sciaciro was cheered again and again, and finally responded with his own arrangement of the "Suwanee River" (for the G string alone), which pleased the audience greatly. Mr. Sciaciro was the recipient of many congratulations after the concert, none of which pleased him more than the exclamation made by the well known authority, Conductor Arthur Claassen: "Sciaciro, you are a great violinist. You will be of the greatest in the world." Daniel Lieberfeld was at the piano. Mr. Sciaciro is engaged to play at a concert in the Brooklyn Academy in March, with Anna Case, of the Metropolitan Opera Company.

### Engagements for Two Babcock Artists.

Charlotte Babcock has secured the following engagements for the clever little pianist, Ethel Leginska: On December 2, at the Tuesday Salon, Sherry's, New York (this is Miss Leginska's second appearance at the Tuesday Salon); on Thursday evening, December 4, she will be heard at the Syracuse University, Syracuse, N. Y.; on Saturday evening, February 7, Miss Leginska will be soloist at one of the concerts of the Liederkrantz Society, New York.

Mrs. Babcock also announces the success of the young violinist, Michel Sciaciro, on Saturday evening, October 25, at the concert of the Liederkrantz Society. Arthur Claassen, the director of the society, told Mrs. Babcock that young Sciaciro is a great violinist.

## A PHILHARMONIC OPENING.

**Splendid Orchestral Performances Open the Annual Concert Series of the Venerable Society—Teresa Carreño Is the Soloist.**

It was a pleasure to hear such volume and splendor of tone as the Philharmonic Society of New York revealed at its Carnegie Hall concerts of last Thursday evening, October 30 and Friday afternoon, October 31, and to note the technical accuracy and temperamental impetus of its performances. The orchestra has been aligned somewhat differently by Conductor Josef Stransky, but that circumstance did not in itself account for the marked improvement of the playing. Some new material in the personnel and conscientious rehearsing probably are the direct causes of the welcome change.

Leopold Kramer now is the concertmaster of the Philharmonic and he performed his duties with finish and authority. It is evident that Mr. Kramer possesses large knowledge of symphonic requirements. In the solo bits he was called upon to sound, he revealed a tone of ample volume and sympathetic quality.

To choose the "Fantastic" symphony by Berlioz for his main number and then to precede it with the same composer's dreary "King Lear" overture, did not reflect creditably on Mr. Stransky's artistic judgment or his skill as a program builder. There is no denying the fact that brilliant and enthusiastic as was the playing of the orchestra, so much Berlioz was a sore trial on one's patience. The "King Lear" piece has nothing to recommend it except one or two arresting episodes of extreme shortness and dabs here and there of characteristic instrumentation. Of the symphony, the "March to the Scaffold" and the "Dream on the Night of the Witches' Sabbath" remain interesting movements to modern ears, but the three other sections of the work are hopelessly dull and inordinately long. A rousing performance of Tchaikowsky's "Marche Slave" closed the program, whose extreme length—two hours and a half—should be a warning to the conductor to be less generous with his offerings in the future.

Teresa Carreño, white haired and stately, made an impressive picture at the piano. She is a veteran in the field of keyboard art and has established herself long ago as an enduring favorite with the New York public. It cannot be said, however, that her playing is as significant or as interesting as in years gone by. One was disappointed at the start in her choice of a concerto. Tchaikowsky requires more of the fires of youth, more of impetuosity and abandon, than Mme. Carreño seems able to give to her performances. Her technical command, especially in the heavy octave and chord passages with which the B flat minor concerto abounds, left much to be desired, for it caused her to adopt such unexpectedly slow tempi at times that even the conductor and orchestral players became disconcerted at the Thursday concert. The finale of the first movement almost resulted in a catastrophe, the soloist and the accompanying body being completely at odds for twenty or thirty measures and creating appalling discord. Mme. Carreño ploughed her way through to the end, unmindful of the cacophony, and Mr. Stransky, equally determined, maintained what he considered to be the correct tempo. It is an ethical point. Mme. Carreño was wrong in her interpretation and Mr. Stransky was wrong in his arbitrariness. Several other times during the evening the player's peculiar ritardandos caused astonishment and shakiness in the orchestral ranks.

However, aside from the mishap just mentioned, Mme. Carreño did some piano work of real charm, especially in the slow movement, and exhibited some of her old time verve in the spirited final section. Her tone was liquid and full in cantabile and was helped in the volume and quality exhibited by the splendidly sonorous and finely adjusted Everett piano which she used. Mme. Carreño was applauded heartily but gave no encore.

### National Association of Organists Dine November 17.

Dr. J. Christopher Marks, president of the National Association of Organists, announces the date of the next "Get Together Dinner" for Monday evening, November 17, at Hotel Gerard. Experiences at the annual meeting at Ocean Grove, N. J., plans for the next convention, etc., will be discussed by prominent speakers, among whom is, of course, the national superintendent, Tali Esen Morgan.

### Inez Barbour to Sing at Washington and Newark.

Inez Barbour, soprano, will sing at a concert of the Rubinstein Club, at Washington, D. C., on November 15. She will also give a recital with Herbert Witherspoon at Newark, N. J., November 19.

The Opera at Geneva opened with "Manon." Among the works to be given during the season are: "Meistersinger," Böito's "Méphistophélès," D'Indy's "L'Etranger" and Wolff-Ferrari's "The Jewels of the Madonna."

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## DR. KUNWALD IS BACK IN CINCINNATI

**Symphony Rehearsals Resumed—Music Teachers' Annual Meeting in December—Mrs. Edward A. MacDowell a Guest of Honor—Conservatory and College News.**

Cincinnati, Ohio, November 1, 1913.

Dr. Ernst Kunwald returned to this city Friday noon after an invigorating and very pleasant vacation abroad. Accompanied by Mme. Kunwald, he alighted from the train to be met by a delegation of reporters, music critics, and personal friends who were on hand to welcome him back to Cincinnati. Doctor Kunwald seemed in superb health and the best of spirits, and very optimistic over the coming season of the Symphony Orchestra. He expressed himself delighted with the array of famous soloists who will appear with the orchestra this year. Carl Flesch, whom Doctor Kunwald considers to be a great genius, was engaged on the director's personal recommendation. He is also very enthusiastic over the Bruckner symphony which will be played here this winter. Doctor Kunwald himself will be the soloist December 5 and 6 and will play the third concerto of Beethoven, for piano and orchestra. The brilliance of Doctor Kunwald's pianism and the freedom and vigor of his interpretations of the classics are a rare treat which no Symphony patron is willing to miss. He will also play Handel's "Concerto Grosso," No. 10 at another concert, which will be one of the special features of the season. Doctor and Mme. Kunwald have re-engaged the residence they occupied last year, at 176 Mac-Millan street. On Friday evening they were the guests of Mr. and Mrs. Charles P. Taft, the president of the Symphony Orchestra, being the first, naturally, to enjoy the recital of Doctor Kunwald's interesting summer and plans for the winter. The first rehearsal has been called for Monday morning in Emery Auditorium.

Signor Pier Adolfo Tirindelli will present the Conservatory Orchestra in its first concert of the season next Thursday evening, November 6. The program of Thursday evening's concert is replete with interest and serves as a distinguished beginning for the season's work. Two talented soloists from the master classes, Myrtle Connor, soprano, pupil of Dr. Fery Lulek, and Gertrude Isidor, violinist, pupil of Signor Tirindelli, will add interest to the program.

The Saturday afternoon student recitals at the Cincinnati Conservatory of Music are established for the season as regular events. The classes of Kate Hawkins, Mrs. Jenner, Helen Pauline Adams, John Thomas and H. Ray Staater were yesterday represented by Jean Simon, Hortense Kaufman, Lois Grant, Lorain Steinbecker, Helen Klinge, Mary Louise Bower, Ruth Ruskin, Frieda Goetz, Robert Childe, Jeannette Hennessy, Norma Meister.

One of the notable events of the month will be the American debut of Marcian Thalberg, the distinguished pianist who joined forces with the Cincinnati Conservatory of Music early in September. Mr. Thalberg comes with an international reputation and his debut is being eagerly anticipated. He has the virtuoso equipment with a strong feeling for the classics, is a warm adherent of Reizenauer, and is an artist of whom the city may justly be proud. His opening concert of the season will be devoted to Bach, Chopin and Liszt and will occur on the evening of November 18, at the Cincinnati Conservatory of Music.

The Conservatory String Quartet, the Messrs. Edwin Ideler, Edwin Memel, Peter Froehlich and Walter Heermann, will soon play in Oxford, Ohio, Edgar Stillman Kelley's quintet with Mrs. Kelley at the piano.

The thirty-fifth annual meeting of the Music Teachers' National Association will be held in Cincinnati the last of December, with headquarters at the Odeon. There will be many representatives from various parts of the country, and matters of interest to music educators will be discussed. In the past it has been the custom to feature these conventions with elaborate musical programs, presenting a large orchestra, chorus, and soloists of international fame. The last meeting, held in Cincinnati in 1900, is well remembered. At the time the Polyhymnia Chorus and the Cincinnati Symphony Orchestra gave a concert in Music Hall under the direction of Frank van der Stucken. In recent years, however, the association has confined itself to the discussion of various problems arising in musical education, with the object of increasing the uplift of music in the schools and colleges. The most actively engaged persons in this work are the principals of music schools or the heads of musical departments. The officers for this year who expect to be in Cincinnati during the meeting include such well known men as

Charles H. Farnsworth, president, New York City; Allen Spencer, vice-president, Chicago; J. Lawrence Erb, secretary, Wooster, Ohio, and Waldo S. Pratt, secretary and editor, Hartford, Conn.

A new string quartet has been organized among the advanced students of the College of Music, and its personnel, which includes William Morgan Knox, principal; Joseph Kroberger, second violin; Robert Brain, viola, and Irwin Taylor, cello, is a very efficient one. The quartet will make its first appearance in one of the College of Music recitals, very shortly.

The reputation which Walter Vaughan has been making for himself as a singer since his enrollment in the College of Music, is rapidly spreading to other cities, and he is consequently beginning to be in demand. His engagements include appearances in recital at Wilmington, Chilli-cothe, Mt. Vernon, Ohio; Lexington, Ky., and Huntington, Va. The latter is a return engagement for him, in appreciation of his success there last year with the Oratorio Society. The other member of the quartet thus far engaged for this society's performance is Frederic Martin.

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Adolph H. Stadermann, organist and teacher at the College of Music added to his numerous duties by giving two programs of organ music at Wilmington, Ohio, on Sunday. It was the occasion of the opening of a handsome pipe organ (donated by a well known citizen and his wife) in one of the prominent churches.

Elise Weidling, a talented singer, formerly of the class of Douglas Powell and a certificate student of the College of Music, sent word through the press of Ft. Lauderdale, Fla., her intention of opening a school of music in that city. Miss Weidling is to be assisted in this enterprise by her brother, Carl P. Weidling, an accomplished pianist.

Gretchen Morris, a brilliant young soprano from the class of Lino Mattioli, of the College of Music, will sing the aria "Infelice," by Mendelssohn, at the first chorus and orchestra concert at the Odeon, November 11. Miss Morris is the soprano of the quartet at the Seventh Presbyterian Church and her voice is very much admired in musical circles. Irene Gardner, pianist, is the other principal soloist at this concert, while incidental solos will be sung by Carmen Blow, Beatrix Williams, Hilda Distelhorst and Marcella Menge. These solos occur in the chorus numbers which will be given under the direction of Louis Victor Saar.

Mrs. Edward A. MacDowell was the guest of honor at the first meeting of the Cincinnati MacDowell Club Wednesday night, at the Literary Club rooms. She gave a most fascinating résumé of the work at Peterboro, N. H., and her remarks coupled with the clever word picture of Mrs. Warren Ritchey made every one of her audience eager to visit that wonderful monument to the memory of America's great composer. Helen Hinkle, chairman of the entertainment committee, had arranged a delightful program exploiting the work of members of the club. John Hoffmann, a member, sang a group of songs by fellow members, Paul Bliss, Edgar Stillman Kelley, and George

Leighton, who was the pianist of the evening. A model of the memorial fountain which is soon to be erected on the grounds of the Cincinnati Conservatory of Music in honor of Clara Baur, the foundress, was displayed. The fountain is the work of Clement Parnhorn, also a member of the Cincinnati MacDowell Club. JESSIE PARTLOW TYREE.

### People's Symphony Concerts.

November 9, the first Sunday afternoon concert of the People's Symphony Orchestra, F. X. Arens, conductor, will occur at Carnegie Hall, New York. Sara Gurowitsch, cellist, and Frank Ormsby, tenor, are to be the soloists. The following is the program:

Melpomene (overture)	Chadwick
Annabel Lee (new, MS.)	James P. Dunn
New World Symphony	Dvorak
Concerto, A. Minor	Goltermann
Polonaise No. 2, E Major	Liast

Mr. Ormsby, tenor soloist of "The Rockefeller Church" for the past eight years, will render James P. Dunn's setting of "Annabel Lee" (arranged for tenor solo and orchestra), which will receive its first public hearing, and will be conducted by the composer. At a concert of the Manuscript Society, to be given at the National Arts Club, November 13, five new piano compositions will be played by Mr. Dunn.

During the past summer the cello soloist, Sara Gurowitsch, who is a great enthusiast for the many beautiful original compositions for the cello, has devoted her time to the selection of such works as will comply with her personal taste for melody and tone, and at the same time enlarge the appreciation of that instrument. With this object in view she will play Goltermann's A minor concerto.

The chamber concert course opens at Cooper Union on the evening of November 10, with a program by the Margulies Trio.

The educational feature included in the course this season will be a continuation of the study of modern orchestral wind instruments which was taken up last year. As prefaced by Mr. Arens' descriptive lectures and illustrated by Soli excerpts by the first instruments of the society's orchestra, the study proved very popular and instructive.

Other chamber organizations to appear in the course are: Kaufman, Zoellner, Kneisel, Barrere Ensemble, Olive Mead.

Special features of this season's Sunday afternoon concerts will be—Symphonies: Dvorak, "New World"; Beethoven, No. 3, "Eroica"; Schumann, No. 1, "Symphonie Poems"; Liszt, "Tasso," Saint-Saëns, "Omphale's Spinning Wheel;" overtures: Chadwick, "Melpomene;" Wagner, "Die Meistersinger von Nürnberg;" Beethoven, "Egmont;" Weber, "Oberon;" Tchaikowsky, "1812;" Suites: Bizet, "Carmen;" Tchaikowsky, "Nut Cracker;" Fantasies, etc.; Gilbert, "Negro Rhapsody;" new: Wolf-Ferrari, two entr'actes from "The Jewels of the Madonna;" Herbert, "American Fantasy;" Marches, etc.: Wagner, "Huldigungsmarsch;" Liszt, polonaise, No. 2, E major; Concertos, etc.: Goltermann's cello and orchestra, A minor; Beethoven, "Emperor;" Guilmant, Marche-Fantasia, organ and orchestra.

### Minneapolis Programs.

Some of the programs of the Minneapolis Symphony Orchestra bear this complexion:

#### SECOND EVENING CONCERT.

Friday, November 7, 1913.

Soloist, Richard Czerwonky, violinist.

Overture to Jenuonda	Spohr
Symphony No. 2, in D Major	Brahms
Violin Concerto (Symphonie Espagnole)	Lalo
Symphonic Poem—Finlandia	Sibelius

#### FIRST POPULAR SUNDAY AFTERNOON CONCERT.

Sunday, October 26, 1913, at 3:30.

Soloist, Lucille Stevenson, soprano.

Coronation March from Der Folkunger	Kretschmar
Overture to Oberon	Weber
Kol Nidrei (Old Hebrew Chant)	Bruch
Soprano aria, Ave Maria, from Cross of Fire	Bruch
Suite, Op. 42 (Woodland Sketches)	MacDowell
Prelude to Act II, of Cyrano	Damrosch
Arioso, One Fine Day, from Madame Butterfly	Puccini
Invitation to the Dance	Weber-Weingartner

#### SECOND POPULAR SUNDAY AFTERNOON CONCERT.

Sunday, November 3, 1913, at 3:30.

Soloist, Cordelia Lee, violinist.

March, Rakoczy, from L'annation of Faust	Berlioz
Overture, Masaniello	Auber
Suite, Scenes Historiques	Sibelius
Violin concerto in G minor	Bruch
Bacchanale, from Samson and Delilah	Saint-Saëns
Waltz Intermezzo, from Gretchen Green	Guiraud
Polonaise in E	Liszt

"Yes, it's nice out here, isn't it?" The only drawback is that the last few nights a stupid nightingale has been singing, so that we couldn't hear our neighbor's gramophone."—Pele Mele.



### A BEL CANTO RECITAL.

Mme. Rider-Kelsey's Beauty of Tone, Purity of Diction and Linguistic Command Win Admiration for the Popular Songstress.

To hold the attention of a large audience through a long program is no small feat for a solo performer, especially when the instrument employed is the voice or the



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MME. RIDER-KELSEY.

violin. The very intensity of expression of these two instruments in particular makes them pall on the ear sooner than does the less emotional sound of some of the other instruments.

Corinne Rider-Kelsey, however, by a judicious juxtaposition of moods, styles, rhythms, and languages, as well as an unflinching supply of beautiful vocal tone, managed to keep her recital at Carnegie Hall, New York, last Sunday afternoon, November 2, on an equality of interest throughout the entire program. The last number was as pleasing as the first, so far as the singing was concerned, though of course most of the audience found more meaning in the song by the modern Englishman, A. Goring-Thomas, than in the aria by the old Italian Scarlatti. That the audience took the entire performance very seriously was evident from the close attention given to the book of words with which every one was armed. It mattered not at all what language the singer enunciated. Had she elected to sing in Welsh, or that unremembered tongue of the ancient world before the regrettable incident of the tower of Babel changed so many people into foreigners, her audience would have followed her polyglot performance with unabated zest. It looked as if Handel's "Oh Sleep, Why Dost Thou Leave Me?" would carry off the palm for general popularity until Hugo Wolf's "Mausfallen Sprüchlein" had to be repeated.

But whether in Schumann, Brahms, Grieg, of Debussy,

the singer seemed equally at ease and fully as convincing as when she sang her group of songs in English at the end of the program. MacDowell and Goring-Thomas were rivals for the public's favor at the close of the recital, and it almost seemed a pity there were not more songs in English. But it is better for an audience to leave the hall exclaiming, with Dobson, "Sing on, sing on. O thrush," than sighing with Hamlet, "Something too much of this."

It is to be hoped that students of singing availed themselves of this all too rare demonstration of pure bel canto in conjunction with music of the highest class. So many birds of song are content to trill and warble the bric-a-bracs of music that it is worthy of especial mention when an artist, who can produce as fine a tone as the best of the Barbieretravistazauberflöte lucia divas, chooses a program from the great masters of song and sings "Die Mainacht" with the beauty of tone and perfect phrasing so often lavished on "Una voce poco fa."

More than a word of praise is due to Charles Albert Baker for his exceptionally artistic accompaniments.

The complete program follows:

Se Florindo e fedele.....	Scarlatti
L'insensable (Menuet, 1735).....	Old French
Se tu M'amì, se tu sospiri.....	Pergolesi
Oh, Sleep, Why Dost Thou Leave Me?.....	Handel
A Pastorale.....	Carey
Aufträge.....	Schumann
Die Mainacht.....	Brahms
Mausfallen Sprüchlein.....	Wolf
Mit einer Wasserlilie.....	Grieg
Der Gärtner.....	R. Kahn
Le Colibri.....	Chausson
Les Papillons.....	Debussy
Il pleure dans mon cœur.....	Hüe
A des oiseaux.....	Henschel
The Rainbow.....	Henschel
Shougjie shou, my Bairnie.....	MacDowell
Long ago.....	MacDowell
The Bluebell.....	MacDowell
Retreat.....	La Forge
A Song of Sunshine.....	Goring-Thomas

### Hamlin Not Available After February 19.

George Hamlin's season in America will be a brief one this year, as his final concert will take place in New York, February 19, after which he sails immediately for Europe, where numerous important engagements await him. Foremost among them is the much coveted summons to sing as soloist at Kaiser Wilhelm's annual concert in Berlin. This concert is attended by the Kaiser in person, as well as the court, and is under the distinguished direction of Siegfried Ochs, Germany's great choral director and Bach authority.

Berlin is assured of hearing Hamlin several times, as he has been engaged for two recitals in addition to the Kaiser's concert, and in April he goes to Vienna, to appear as soloist in the annual Bach concert, which is also a gala event.

As negotiations are now pending to secure Mr. Hamlin for guest appearances in several of the leading European opera houses, it is likely that the popular tenor of the Chicago Grand Opera Company will remain abroad for some time.

### Guilmant Organ School Brevities.

Dr. William C. Carl is in frequent communication with church committees regarding organ vacancies, and during the past week has been successful in placing two of the students from the Guilmant Organ School.

Herman F. Siewert, who recently came to New York from Kalamazoo, Mich., has been engaged as organist of Christ Episcopal Church at Pelham Manor, N. Y., to fill

the vacancy caused by the resignation of George L. Miller, author of "The Recent Revolution in Organ Building."

Joseph Butler Tallmadge, a post graduate of the school, has been engaged as organist and choirmaster of the Episcopal church at Garrison-on-the-Hudson and instructor of music in the public schools. Both churches have boy choirs.

The annual series of lectures by Thomas Whitney Surette will begin next week. The subjects this season are: November 14, "Church Music and Its Relation to Worship"; November 20, "Handel and His Oratorios"; December 4, "Johann Sebastian Bach"; December 12, "How to Listen to Music"; December 19, "Opera, Past and Present."

The classes at the Guilmant School are filled this season with students from all parts of the country to study the Guilmant method, taught by Dr. Carl, and the various theoretical subjects under Clement R. Gale, Warren R. Hedden, the Rev. Dr. Howard Duffield, and the other members of the faculty.

The Guilmant School gives a thorough up to date education to the organist.

### Hinshaw in Concert.

For the first time in three years the famous operatic baritone, William Hinshaw, is to give his entire time this season to concert singing. Mr. Hinshaw is to make an appearance in Chicago on Sunday, December 7, at Fine Arts Theater, as the second in the Metropolitan Artists' Course.

William Hinshaw is an artist whose qualifications have placed him in a position with the famous singers of the world. During his connection with the Metropolitan Opera Company he was heard in "Lohengrin," "Aida," "Meistersinger," "Tannhäuser," "Parsifal," "Rheingold," "Götterdämmerung," "Germania," "Mona," "Lobentanz,"



WILLIAM HINSHAW.

"Cyrano" and several other works. In three of these operas Mr. Hinshaw had the distinction of creating the roles he sang.

On the other side of the Atlantic, too, Mr. Hinshaw has been received with that degree of favor which all artists of the opera strive for, even though his engagements at the Metropolitan prohibited his singing except for a limited number of performances during the summer of 1912.

At that time his Wanderer in "Siegfried," Gunther in "Götterdämmerung" and Wotan in "Walküre" were pronounced on a par with the best heard in Graz, Austria, and he was beseeched by impresari from many foreign opera houses to sign contracts. Before taking up an operatic career abroad, however, Mr. Hinshaw had first to fill many engagements on the concert stage that have been calling him for several seasons.

Those who are familiar with the career of this baritone will remember him as a member of the Henry W. Savage companies; as the leading member of an organization bearing his own name for a number of seasons. Mr. Hinshaw is to fill many important engagements in the United States and Canada during this season.

### Bloomfield Zeisler's Recital Date.

Fannie Bloomfield Zeisler's New York recital, scheduled for the afternoon of November 22, has been postponed until the afternoon of January 3, 1914.

## IF Jacques Thibaud

Registers in America such successes as he has scored in Europe in recent years (AND HE WILL!) the tour of the the distinguished French Violinist is certain to be among the

**MOST NOTABLE OF THE SEASON**

Thibaud arrives in December. *He will make a sensation!*

**Management: LOUDON CHARLTON, Carnegie Hall, New York**  
MASON & HAMLIN PIANO USED EXCLUSIVELY



## NORTHWESTERN CONSERVATORY NEWS

Minneapolis, Minn., November 1, 1913.

By special invitation of Dr. T. B. Giddings, superintendent of music in the city schools, the first and second year students of the public school music department observed the demonstration work given by Dr. Giddings at the Irving School Wednesday morning before the supervisors of music in attendance upon the Minnesota Teachers' Convention. The members of the department were also permitted to attend Mrs. Fryberger's lecture on "The Appreciation of Music," and the session at the Auditorium in which Dr. Giddings conducted the large chorus made up of seventh and eighth grade pupils.

The program at the faculty recital, October 25, was given by Bertha Wille, head of the Stanley Hall piano department and member of the Conservatory faculty, and Arthur Vogelsang, head of the voice department. A large and appreciative audience enjoyed the following program:

A Prayer for You.....Tours  
Wid de Moon, Moon, Moon.....W. M. Cook  
Mammy's Lullaby.....S. Homer  
Arthur Vogelsang.  
Prelude, C sharp minor.....Rachmaninoff  
Nachtstück.....Schumann  
A la bien aimée.....Schutt  
Impromptu.....Rheinberger  
Bertha Wille,  
Prologue from Pagliacci.....Leoncavallo  
Arthur Vogelsang.  
Ballade, C minor.....Grieg  
Bertha Wille.

At the weekly organ recital given at St. Mark's Church by Stanley Avery, head of the organ department, the program was made up of compositions by Slavonic composers: Dvorák, Mlynarski, Paderewski, Fibich, Sokolowski, Krzyzanowski, Heniz, Zarzycki, Zerkowicz and Statkowski.

The registrar of the Conservatory reports an increase of fifty per cent. over any previous year in the number of students taking full courses leading to graduation. This fact, together with the increase of over twenty per cent. in the enrollment, is taken to indicate a growing appreciation of the importance of genuine education in music as well as the desirability of Minneapolis as a city to study the arts.

A large number of the students and faculty have subscribed for course tickets for the All Star Musical Artists Series under the management of Albert K. Cox. The first of the series is to be the voice recital by Pasquale Amato of the Metropolitan Opera Company. The management of the Conservatory is ranking this series of concerts with the symphony concerts in number of credits given for attendance.

The most important Conservatory event of the year was the piano recital October 18, given by Ethel Daugherty, the new head of the Normal piano department. This was Miss Daugherty's first appearance in the city and a large and enthusiastic audience enjoyed the program.

The music critic of the Sioux Falls Daily Press comments as follows upon the singing of Arthur Vogelsang, head of the Conservatory voice department, who was the soloist with the Symphony Orchestra in Sioux Falls October 25:

Arthur Vogelsang, of Minneapolis, was soloist and his brilliant tenor voice won the favor of his audience from the first. His opening song was the "Cavatina" from "Faust," with orchestral accompaniment. As encore he sang "La Donna e Mobile," by Verdi. In the second part of the program he sang Gertrude Dobyn's "Bitter Sweet" and F. E. Tours' "Mother o' Mine." Mr. Vogelsang's voice is one of rare quality and sweetness, especially in the upper register.

A large number of piano and voice students attended the recital given at St. Mark's Church Wednesday, October 23, by Stanley Avery, head of the Conservatory organ department. The course of recitals given at Plymouth Church by the organist, H. Hunt, are largely attended by both faculty and students. Credits are given by the school for attendance upon these courses.

The first bimonthly children's recital of the year was given on Saturday afternoon, October 25, in studio 400. Pupils of Misses Westvig, Wille, Keating, Reite and Nordgarden appeared.

At the student hour on Wednesday afternoon a program was given by pupils of Miss Westvig, Mrs. Hawkins, Mr. Pyre and Mr. Beck.

Frederic Fichtel gave a musical program at the Stanley Hall Vesper Service on Sunday afternoon, October 25. His numbers were as follows:

Valze, G flat.....Chopin  
Menuet.....Paderewski  
Liebestraum, A flat.....Liszt  
Etude B.....Chopin

A class in esthetic dancing is being formed at the Conservatory by Mrs. Leslie Hall Pinney. The work will be given either in the afternoon or evening, as best suits the pupils.

The Life Study Class, taught by Walton Pyre, the new head of the dramatic department, gave an interesting demonstration lesson before the faculty and students in

the Conservatory hall recently. Those taking part were Laurine Beaumont, Margaret Walsh, Marguerite McCoy, Clara Rice, Glenn Hendryx, Effie Nordgarden and Vera Mann.

The class in social dancing met for the first time this season on Saturday evening, October 11. Mrs. Leslie Hall Pinney was the instructor.

Walton Pyre, head of the expression school, Arthur Vogelsang, head of the voice department, and John Beck of the piano department gave a program at Stanley Hall Vesper Service on Sunday last. Longfellow's "King Robert of Sicily," with musical setting by Rossiter Cole, was given by Mr. Pyre and Mr. Beck. Several numbers were sung by Mr. Vogelsang. Mr. Beck, who has lately returned from a year's study in Germany, played several Mendelssohn numbers.

## Trinity School of Church Music.

Daily training in the music of the Episcopal Church, this is what Trinity School of Church Music was established for. There are other institutions for the training of organists and choirmasters in New York, but none devoted exclusively to Episcopal Church requirements and standards. The fact that there are now fifteen young men, and one young woman, registered in the course, pursuing earnest studies, qualifying them for Episcopal positions, all within the brief time since announcement of this school



TRINITY SCHOOL OF MUSIC.

was made, speaks much for the need for such an institution.

Quoting from the circular, which will be sent on request (address 14 West Twelfth street):

The organists and choirmasters of Trinity Parish are frequently asked by rectors and vestries throughout the country to choose well qualified men for the position of organist and choirmaster in important parishes. As individuals they are glad to be of assistance in this way, but the frequent calls upon them have drawn attention to the need of an organization which shall enable them to train men, and so to send out church musicians who shall have not merely individual recommendation, but who shall have the collective endorsement of a representative body.

Trinity Parish has done much for the cause of church music. In its parish church and chapels a high standard has, for many years, been maintained and has had great influence throughout the church. A school to be known as "Trinity School of Church Music" is now established, so that all branches of the art of ecclesiastical music may be taught in accordance with the well known traditions of Trinity Parish. The fundamental aim of the school is to train organists, choirmasters, choristers and clergymen in a thorough manner, and to provide an institution where church musicians can be duly qualified for their profession.

Felix Lamond, organist of Trinity Chapel since 1897, is director of the school, the headquarters of which is pictured herewith.

## Henri Scott Busy in Opera.

The announcements for the first week of the Chicago Grand Opera Company at Philadelphia show that Henri Scott, the basso, is scheduled for four out of the five performances to be given in that city this week, viz.: November 5, he sings Basilio in the "Barber of Seville," with Titta Ruffo in the title role; November 6, Ramfis in "Aida"; November 7, Ashby in the "Girl of the Golden West" (matinee), and Raimondo in "Lucia" (evening). Monday, November 9, Mr. Scott will sing Sparafucile in "Rigoletto," with Titta Ruffo in the title role. During the same week he will also appear in "Natoma" and "Giocanda." He will also have an important role in "Cristoforo Colombo," which will soon be produced.

At Santiago (Chili) Florencio Costantino is winning success in Boito's "Mefistofele."

## A MELBA-KUBELIK EVENT.

Six Thousand Persons Hear the Pair of Famous Stars—Enthusiasm Rampant.

Gala was the occasion of the Melba-Kubelik concert at the New York Hippodrome last Sunday evening, November 2, when a vast audience of 6,000 packed the tremendous auditorium from pit to dome, and overflowed to the stage, where so many seats had to be placed that the artists were barely able to find standing room for themselves during their performances. Conservative estimates indicate that the receipts were in the neighborhood of \$10,000.

The program was of a dignified kind for a popular concert, as the attached scheme proves:

Benvenuto Cellini.....Diaz  
Edmund Burke.  
Concerto in D major.....Paganini  
Mr. Kubelik.  
L'Allegro il Pensieroso.....Handel  
Mme. Melba.  
(Flute obligato by Marcel Moyse.)  
Ave Maria.....Schubert  
Humoreske.....Dvorák  
Zephyr.....Hubay  
Mr. Kubelik.  
Aria, Il re Pastore (Figaro).....Mozart  
Mme. Melba.  
Mephistopheles' Song in Auerbach's Cellar.....Moussorgsky  
Edmund Burke.  
Se sarai Rose.....Arditi  
Mme. Melba.  
Souvenir de Moscow.....Wieniawski  
Mr. Kubelik.

Mme. Melba was in splendid voice, and revealed all the graces of vocalism for which she has been so long and so justly famous. In her selection of the Handel and Mozart arias she proved her devotion to the serious side of the singing art, and her faultless tone production, purity of enunciation and diction, flawless legato, and smooth phrasing were a delight to the judicious musical understanding as well as to the popular ear. Both for her performance of the classics and for her brilliant rendering of the Arditi waltz, Mme. Melba received a whirlwind of applause and sang as encores Landon Ronald's "Down in the Forest," the Scotch ballad "John Anderson, My Joe," Tosti's "Good Bye" and "Matinata," and "Comin' Thro' the Rye" (to the last named she played her own accompaniment very skillfully).

Jan Kubelik's part of the program was delivered in a style that matched worthily the fine achievements of his celebrated partner. Always known as a Paganini interpreter par excellence, the Bohemian violinist played the D major concerto with splendid technical command, much tonal charm, and complete musical understanding. His double stopping was a marvel of accurate intonation. Broad, noble cantabile "song" marked the Schubert number, and scintillating technical display and fascinating nuances of delivery were revealed in the Hubay and Wieniawski numbers. The audience rewarded Kubelik with resounding demonstrations, and he responded with Schumann's "Abendlied," and Sarasate's "Zapateado" as encores.

After the Mozart aria sung by Mme. Melba, in which Kubelik played the violin obligato in musicianly fashion, the pair were cheered so vociferously that they finally yielded to the "encore fiends" by adding the Bach-Gounod "Ave Maria." Then a pandemonium of pleasure broke loose on the part of the audience.

Edmund Burke, who had the trying first position on the program, maintained himself well, and in his opening number as in the later one, showed qualities that enabled him to win convincing marks of favor from his hearers.

## Jean Sinclair Purchases a Clavichord.

In view of her prospective lecture recitals, Miss Sinclair acquired a clavichord in Paris last summer. This is a reproduction of the old instrument used and loved by J. S. Bach and others of the seventeenth and eighteenth centuries. It was made under the direction of Arnold Dolmetsch, the well known authority on old music and instruments. As no more of these instruments are made in America Miss Sinclair considers herself fortunate in acquiring this one, especially as it was Mr. Dolmetsch's own clavichord and used by him for several years. It will be of much interest in her teaching as well as valuable for her lecture recitals on the early clavier music.

## Wolfe Organ Recitals.

J. Fred Wolfe will give five organ recitals during the week beginning November 6, in the following places in Pennsylvania: Harrisburg, an inaugural recital, November 6; Perkasie, return engagement, November 8; Quakertown, return engagement, November 11; Newport, return engagement, November 12; Lancaster, annual concert, November 13.



## CHICAGO ORCHESTRA IN SCHÖNBERG WORKS.

Beethoven and Brahms Also Represented on  
Program of Third Pair of Concerts—Condi-  
tions in Milwaukee—Concerts by Apollo  
Club—Chicago Musical Art Society  
Anticipates Fine Season—New  
York Manager Buys a  
Farm—Many Items of  
Interest.

Chicago, Ill., November 1, 1913.

The Chicago Symphony Orchestra presented, at its third program of the season at Orchestra Hall, on Friday afternoon, October 31, and Saturday evening, November 1, symphony No. 1, in C major, op. 21, Beethoven; "Five Little Pieces," by Schönberg, and the symphony No. 2, D major, op. 73, Brahms.

The Sherwood Music School announces a series of informal recitals to be given in the school's studios in the Fine Arts Building. This Saturday afternoon the program was rendered by two members of the faculty, J. Magnus Schutz, baritone, and Herbert Kirschner, violinist. Hazel Raymond played the accompaniments.

Francis Macmillen, violinist, will not appear this year under the management of the Redpath Musical Bureau. The many dates booked for Mr. Macmillen through that

agency have been secured for other talent appearing now under the same management, and Charles W. Clark, who was to have taught in Chicago during the month of December, will be unable to give his time to teaching because the Redpath Musical Bureau has booked solid the month of December for this baritone.

The Middle West representative of the MUSICAL COURIER was in Milwaukee last week and reports that the "Cream City," musically speaking, is somewhat disturbed by various elements in the shape of musical schools and local musical managers. A third element of disturbance is the Auditorium, one of the most imperfect homes ever built for the giving of concerts or grand opera. The director of a certain school is now at outs with a former colleague—nay, partner—in the said school, and the remarks heard from the different camps would, it is reported, make many a sailor blush. In the managerial field matters are just as bad, and certainly this season Milwaukee will be an interesting city to watch, as it will probably be the greatest season in its musical history, not only on account of the concerts to be given, but also on account of the artists already engaged. The Chicago Symphony Orchestra is also announced for a course in that city.

Alice Nielsen, soprano, will appear Sunday afternoon, November 9, in a song recital at the Fine Arts Theater, under the management of Wessells & Voegeli.

Louise St. John Westervelt, soprano, will give her annual song recital at the Fine Arts Theater Sunday afternoon, November 16, at 3 o'clock. Helen Lawrence will play the accompaniment.

Ernest L. Briggs announces that Edithe Roberts will make her second Wisconsin tour, beginning December 29. Six joint recitals have been booked on successive dates until January 5 for the appearance of Miss Roberts and Frederick Carberry, and additional dates will be announced.

Sunday, November 9, at 3.30 o'clock, the Apollo Musical Club of 300 singers will give a single performance of Haydn's "Creation," at the Auditorium Theater. The solo

artists engaged are Florence Hinkle, soprano; Morgan Kingston, tenor, and Herbert Witherspoon, bass. Harrison M. Wild is the conductor, Edgar Nelson will preside at the organ, and there will be a full orchestra for the orchestral accompaniments.

Jennie F. W. Johnson will be the contralto soloist with the Bach Choral Society, John W. Norton, conductor, in the Bach-Schubert concert to be given in the Association Auditorium, 19 South La Salle street, November 19 next. Miss Johnson has specialized in the study of the Bach choral music, hence does the work exceedingly well.

Albert Borroff, basso, will be the soloist at the second Sinai orchestral concert, to be given Sunday evening, November 2, at Sinai Temple. He will sing the aria "Vulcan's Song," from "Philemon and Baucis," by Gounod, and a group of English songs. The orchestra, under the direction of Arthur Dunham, will play the overture, "Oberon," Weber; adagio cantabile, by Richard Strauss; suite, "Scenes from an Imaginary Ballet," Cole-ridge-Taylor; "Veil Dance," Friml; waltz from the suite, op. 63, by Zolkmann; czardas, by Grossman. Mr. Dunham will play an organ solo beside directing the orchestra.

The Amateur Musical Club announces the president's reception to take place in the Assembly Room of the Fine Arts Building next Monday afternoon, November 3. Preceding the reception the following program will be rendered:

Poeme .....	Scriabine
Isolde's Liebestod .....	Wagner-Liszt
Gnomentreigen .....	Liszt
Affairs Choral .....	Helen B. Lawrence.
The Creative Listener .....	Harrison M. Wild.
The American Guild of Organists .....	Eric de Lamarier.
The Composer in Modern Music .....	Rosseter G. Cole.
Prospectus of the Chicago Grand Opera Season .....	Edward C. Moore.
Arioso .....	Charles E. Nixon.
Le Papillon et la Fleur .....	Delibes
Traum durch die Dämmerung .....	Faure
Cécile .....	Strauss
Sibyl Sammis-McDermid .....	Strauss
Edith Bowyer Whiffen at the piano .....	

Monday night, November 17, the Apollo Musical Club gives a performance of Mendelssohn's "Elijah" at the Auditorium Theater. Two soloists engaged are Rosalie Wirthlin, contralto, and Edwin A. Wolf, boy soprano. A professional choir of sixteen singers will assist—namely: Sopranos, Mary Ann Kaufman, Edithe Roberts, Helen Axe Brown, Louise Burton; contraltos, Hazel Huntley, Parmelia Gale, Ora Padget Langer, Louise H. Slade; tenors, Grant Kimbell, William Johnson, William Griswold Smith, Elias A. Bredin; basses, Hyde W. Perce, Frank M. Dunford, F. C. Atwill and Ernest D. Dewey. The ladies' trio will be sung by Mabel Sharp Herdier, Leonora Allen and Rose Lutiger Gannon.

Ernest L. Briggs announces the appearance of William Wade Hinshaw, former baritone of the Metropolitan Opera Company, as the second in his series of Metropolitan Artists' Recitals at the Fine Arts Theater. Mr. Hinshaw will appear on Sunday afternoon, December 7, at 3 o'clock. By arrangement with R. E. Johnston, Mr. Briggs will book a tour for Mr. Hinshaw, to begin about the middle of November, to end December 15. Mr. Briggs has already arranged for an appearance of Mr. Hinshaw with the Chicago Symphony Orchestra in Milwaukee on November 24.

Lulu Jones Downing will present in recital Charles W. Clark, baritone, assisted by Isabel Richardson, soprano, and Gordon Campbell, accompanist. The program will include a group of Mrs. Downing's songs, with the composer at the piano. The recital will take place at the Fine Arts Theater, Sunday afternoon, November 30.

The series of Saturday afternoon recitals given by the American Conservatory is drawing audiences that fill Kimball Hall to overflowing, and the music is, as usual, of the high class for which the Conservatory is noted. This season the management introduced a number of young artists, who made good use of the opportunity offered them. Among these might be mentioned: Frederick Persson and Elma Wallace, pianists; Ramon Girvin and Mabel Woodworth, violinists; Ellen Loveless, soprano, and Charles la Berge, baritone, who presented programs of a high order, of which they proved themselves worthy interpreters.

Next Thursday evening Johanna Galski gives a song recital at Orchestra Hall under the management of Carl D. Kinsey. The following program has been arranged:

Frühlingsnacht .....	Schumann
Lotosblume .....	Schumann
Waldgespräch .....	Schumann
Nacht und Traume .....	Schubert

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Ungehduld .....	Schubert
Aus meinen grossen Schmerzen .....	Franz
Liebchen ist da .....	Franz
Im Herbst .....	Franz
Mainacht .....	Brahms
Auf dem Kirchhof .....	Brahms
Meine Liebe ist grün .....	Brahms
Verborgenheit .....	Hugo Wolf
Im Treibhaus .....	Wagner
Serenade .....	Strauss
Zueignung .....	Strauss
Ein Schwan .....	Grieg
Good Morning .....	Grieg
A Slumber Song .....	H. C. Gilmour
The Swan Bent Low .....	MacDowell
Midsummer Lullaby .....	MacDowell
A Maid Sings Light .....	MacDowell

The students of the Logan Square Musical College will give a recital of eighteen numbers, consisting of vocal and instrumental recitations Saturday evening, November 1. No admission will be charged. This is the fifth monthly recital rendered in the College Recital Hall. There will be a number of assisting artists from the Third Presbyterian Church quartet choir.

Pupils of Alexander Lehmann will give a complimentary violin recital next Monday evening, November 3.

Allen Spencer will give his annual piano recital at the Fine Arts Theater, Sunday afternoon, November 23.

The Chicago Musical Art Society will give its first concert of the season Sunday afternoon, December 14, in the Illinois Theater. Bruno Steindel, cellist of the Chicago Symphony Orchestra, will be the assisting artist. A very successful season is anticipated, as there is much enthusiasm shown among the members. Quite a few of the former members have expressed a desire to re-enroll, and there will no doubt be a fine waiting list, as the active membership is limited.

A program of ensemble music will be given by Kurt Wanieck, pianist; Ramon Girvin, violinist, and Hans Hess, cellist, all of the American Conservatory faculty, Saturday afternoon, November 8, at Kimball Hall. Among the numbers will be the Grieg cello sonata and the Godard trio.

Birdice Blye is giving a large number of recitals before colleges and musical clubs in the South and East. This week and next she is filling engagements at Asheville, N. C., November 3; Statesville, N. C., November 4; Oxford, N. C., November 6; Blackstone, Va., November 8; Richmond, Va., November 10; Murfreesboro, N. C., November 14. After a short stay in Norfolk, Va., Mme. Blye will fill a number of engagements in West Virginia.

Carl D. Kinsey will present Helene Koelling, soprano, in a song recital Sunday afternoon, November 16, at the Illinois Theater. The program in its entirety follows:

Quel Ruscelletto .....	Paradies
Deh Vieni Non Tardar .....	Mozart
Sortita d'Ofelia .....	Faccio
Variations .....	Proch
Auf die Nacht .....	Hans Huber
Der Tag Wird Kalt .....	Hans Huber
Das Mitleidige Mädel .....	Erich Wolff
Pan .....	Richard Trunk
Mainacht .....	Brahms
An Die Nachtigall .....	Schubert
Am Bach .....	Dvorák
Heimkehr .....	Strauss
Inmitten des Balles .....	Tschaikowsky
Aufträge .....	Schumann
To a Hidden Violet .....	Mary Helen Brown
Pierrot .....	Dagmar Rubner
Come, Sweet Morning .....	A. L.

Rosa Olitzka, contralto, will give her only Chicago recital this season at the Studebaker next Sunday afternoon, November 9, under the direction of F. Wight Neumann.

When the Chicago Musical College gives its first faculty concert of the season on the evening of December 2, in Orchestra Hall, the event will arouse particular interest because of the fact that Dohnanyi's E minor concerto will have its first hearing in America. It will be played by Rudolph Reuter, a member of the faculty, who is to appear as soloist with the Chicago Symphony Orchestra later this season. Mr. Reuter will be accompanied on this occasion by seventy members of the Chicago Symphony organization.

An organ recital was given on Sunday evening, October 19, at the Swedish Lutheran Augustana Church, of Sioux City, Ia., by Lilly Wadhams-Moline, who is also organist at the Wesley M. E. Church, of Chicago. Among the numbers on the program was a "Psalm of Praise," by Lilly Wadhams-Moline, the number being sung by Carl Norrbom, bass.

Hazel Eden Mudge, soprano and professional pupil of the Herman Devries class, has been engaged by the St.

Louis Symphony Orchestra for the opening of the Sunday concerts on November 9. Mrs. Mudge will sing the aria from "Tosca," "Visse d'Arte" and "Ritorna Vincitor," from "Aida."

Heniot Levy, pianist, will appear in recital in Red Wing, Minn., on Monday evening, November 3. On November 4 he will play at Fargo, N. D., and on November 6 will fill an engagement in Kansas. Mr. Levy, who is one of the most successful teachers at the American Conservatory and also one of the most successful pianists in the country, has been chosen by the Kneisel Quartet to be the assisting artist at its second chamber concert of the season here under the direction of F. Wight Neumann.

Eleanore Fisher-Talbot will, as in former years, present artists in a series of Tiffin musicales at the Blackstone Hotel. It is said that another series of Tiffin musicales will be given in the same hostelry by Margaret Easter. Both impresarios err in calling "Tiffin" their morning musicales, as the word, if we are well informed, comes from the Indian and means "afternoon." Therefore twilight musicales might be called Tiffin, but morning musicales should be called, if a foreign word is necessary to make them a success, "matins musicales."

Dora Heyman, pianist and pupil of Della Thal, will be heard in a recital next Sunday afternoon, November 9, at the Howard Theater. Miss Heyman's program will be as follows:

Prelude and fugue, A minor .....	Bach-Liszt
Theme and variations, A major .....	Paderewski
Etude, op. 10, No. 3 .....	Chopin
Etude, op. 25, No. 2 .....	Chopin
Prelude, op. 28, No. 7 .....	Chopin
Ballade, op. 47 .....	Chopin
Clair de Lune .....	Debussy
Mozzowski .....	En Automne
From a Wandering Iceberg .....	MacDowell
Bre's Rabbit .....	MacDowell
Rhapsodie No. 12 .....	Liszt

Susie Ford, the talented accompanist, has been kept very busy since the opening of the season. She will play the accompaniment for Christine Miller at the recital to be given by the Pittsburgh contralto at the Parker School on the North Side, Friday, November 14. Next Tuesday, November 4, Miss Ford will play the accompaniments for Mabel Sharp Herdian at a private recital. Karleton Hackett, who will give a lecture on "New Operas" before the Amateur Musical Club, has asked Miss Ford to play the incidental music for this occasion. Miss Ford will also preside at the piano at most of the engagements to be filled by Luella Chilson Ohrman this season.

Lolita D. Mason has sent out cards announcing that she is ready to furnish string trios, quartets, singers and instrumental soloists for weddings, funerals, teas, banquets, etc. Miss Mason's office address is 1835 Republic Building, and her residence, 6052 Monroe avenue.

Charles L. Wagner, the well known New York manager, called at this office escorted by Volney L. Mills, the Milwaukee manager, Saturday morning, November 1. Mr. Wagner was in a happy frame of mind, and informed this office that he would produce in January "The Greatest Wish," an Irish play, in Boston, "the capital of Ireland," as Mr. Wagner expressed it. "The Money Moon," another one of Mr. Wagner's dramatic productions, will be given in New York City in December. The writer ventured to ask Mr. Wagner if he was interested in some other enterprise. Mr. Wagner replied that he had just bought a farm

of three hundred acres last week. The farm is situated in Pawling, New York State, and though the deal was closed this week, Mr. Wagner will take possession of it in April. "So you see, I will be known as the 'farmer-manager,'" said Wagner. "Many of my friends call me the 'poet-manager.'" Speaking about poetry, I have just mailed a good sized check to Oscar Condon for royalty received on our song 'My Heather Belle,' which is proving a big success." Mr. Wagner will return to New York City next week.

Charles W. Clark, the popular baritone, has arrived in Chicago and will start on his American tour next Tuesday, November 4. The Redpath Musical Bureau, under which management the tour was booked, has sold this artist solid. Between now and January 1, Mr. Clark will appear in forty recitals or concerts. This is a very large number of dates, and during the holidays the singer will be given only a week's rest. Mr. Clark looked the picture of health, and is very glad to be back in his native land.

George Sheffield, the foremost St. Louis tenor, has moved from that city to Chicago, where he has already been engaged as tenor soloist at the First Presbyterian Church of Oak Park. Mr. Sheffield, who has appeared with the leading organizations in the country will, no doubt, find the same success here that has always been his wherever he has appeared, and he surely reinforces the already strong tenor battery of resident Chicago high C artists.

RENE DEVRIES.

### Mme. Merö in Portland.

Mme. Merö's recent appearance in Portland, Me., was the occasion for warm praise on the part of the critics there. The local correspondent of the Lewiston (Me.) Journal sent this enthusiastic account to his paper:

To many Yolanda Merö, the Hungarian pianist, whose name is not so familiar to people here as that of Maud Powell, was a genuine surprise. Of course it was well known that she is a great pianist, accounted by some excellent judges the best of woman pianists; but Merö was what some celebrated pianists are not, an unqualified delight to the musician and the untrained listener as well. She gets the beautiful ringing tones, for which one often looks in vain, even among the great ones, and at times she gets a lovely flowing, gliding movement rarely heard on the piano. Her hands seem to caress the keys, drawing out a wonderful variety of effects and expressions. As for technique, there is no doubt she has it in good measure, but one does not think of technique when Merö plays. The piano seems just the natural expression of a big, warm, sympathetic and poetic nature. Yolanda Merö might be called the Schumann-Heink of the piano.

Mme. Merö's playing was notable in the Grieg sonata, and impressed itself on the audience even though the chief interest was centered on Mme. Powell, but her solos were especially suited to her individual style, the Chopin compositions, the lovely "Liebestraum" and Liszt's rhapsody, richly emotional, tenderly appealing and melodious. Mme. Merö has a winning personality and was graciously generous in her encores, as, indeed, were all the artists of the evening, and the audience was a very insistent one, and very appreciative withal.

Mme. Merö's encores included the Sixth Rhapsody of Liszt and a caprice by Vogrich, that twinkled from her fingers like a fairy dance. (Advertisement.)

### PEOPLE'S SYMPHONY CONCERTS

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## HOFMANN DISLIKES PIANO PLAYING.

Well Known Keyboard Artist Is Cool in His Attitude Toward Pianism and Prefers Chemistry and Mechanics to Piano Playing—Has Muscular Left Hand—Plays Chopin and Liszt Better Than Beethoven and Mendelssohn.

There is no logical reason why Josef Hofmann should feel any lack of enthusiasm for the piano and for piano music, unless he represents a concrete illustration of the old proverb that familiarity breeds contempt.

As all the world knows, Hofmann has been playing the piano in public almost since his babyhood, and to that circumstance perhaps is due the fact that he suggests in his performances a certain blasé attitude toward the instrument of keys and wires and the works which he performs thereon for the delectation of a public willing to pay in order to hear him. Critics in all countries—except Russia, perhaps, where Hofmann is a great favorite, owing to his association with Rubinstein, whose pupil he was—have complained about the young pianist's apparent frigidity of feeling. They have called him "cold." They have accused him of a lack of emotional participation in the music which he sounds. They have conceded that he is thoroughly versed in the letter of the scores, but incapable of being deeply stirred by their spirit.

Those are subtle matters to decide upon without some definite admissions from Hofmann himself, and it is safe to surmise that he would not discuss such aspects of his piano performances. In fact, he might even resent questions bearing thereupon.

The present reviewer, who has followed Josef Hofmann's career since its American beginning always has felt in him a degree of emotional aloofness and reserve, which was not to be explained alone on the ground of artistic dignity and the desire to refrain from extraneous display and meretricious exploitation of what in some pianists their press agents call "picturesque personality." But the author of this review does remember distinctly that on various occasions in his hearing, Hofmann has spoken disparagingly of piano playing as an art, has scoffed at those executants who think it necessary to practice many hours each day, and asserted in effect that he would by far rather work in his private chemical laboratory or tinker at building automobiles than to feel himself compelled to spend his time giving public performances upon the piano. Whether or not Hofmann's state of mind was a pose, and reflected the natural egotism of youth, remained a question in the scribe's mind, but at any rate, he recalled vividly the just quoted conversations when he listened on Tuesday afternoon, October 28, to Josef Hofmann's recital at Carnegie Hall in this program:

Variations, D minor .....	Handel
Sonata Pathétique .....	Beethoven
Fantasia, F sharp minor .....	Mendelssohn
Polonaise, E flat minor .....	Chopin
Nocturne, B major .....	Chopin
Mazurka, B major .....	Chopin
Sonata, B minor .....	Liszt
Soiree en Grenade .....	Debussy
Prelude, A minor .....	Rachmaninoff
Prelude, D minor .....	Rachmaninoff
Polichinelle .....	Rachmaninoff

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Barcarolle .....	Dvorak
Etude, D sharp minor .....	Scriabine

Hofmann's temperateness, almost asceticism, was as strongly in evidence as of yore. His tone had a certain fulness of volume, but failed to "sing" with warmth, or to glint with color. It was a tone that satisfied the aesthetic demand but did not stir the senses. It reminded one strongly of the quality of sound which Harold Randolph extracted from the instrument at his Aeolian Hall recital of the week before. Hofmann's left hand tone production was at times horrific in its din. He gave a muscular display in Mendelssohn's rather gentle fantasia that crowded in upon the ear with unwarranted assertiveness. Surely polished Felix never treated any of his works with such vehement onslaughts of wrist, finger, and forearm. Again in the Liszt Sonata, Hofmann pounded so unmercifully and pedaled so lavishly that for many measures of the music, at least one of the listeners discerned nothing but a swimming sea of noise. For some reason or other, Hofmann appeared to be angry at certain portions of the Liszt sonata.

The Handel variations, in themselves surface music, gave pleasure through the straightforward reading and crisp attack of the performer. In Beethoven, Hofmann's deliberateness and his arbitrary exaggerations in many of the pauses and much of the phrasing, robbed the work largely of its "pathétique" character and made it more or less "méthodique."

Chopin's polonaise touched some grim sentiment in Hofmann, for he read it in a manner to make real dramatic appeal. The nocturne and the mazurka were too cerebral to be moving. Structurally and musically, the Liszt sonata had a very satisfactory exposition, without, however, succeeding in convincing most of the auditors that it is a work of very deep import. Its frame is too big for its content. Strictly speaking, the work is not a sonata at all, but essentially a fantasia. Melodically it shows Liszt at his weakest.

Nothing in the last group except the now familiar Debussy piece is of large musical worth. The Rachmaninoff preludes seem to grope for something the composer never finds. His "Polichinelle" is superficial but ear tickling.

Hofmann's audience applauded him liberally and he added two or three encores at the end of his recital.

Last Thursday evening, October 30, the same player appeared at the Brooklyn Academy of Music in this program:

Variations, B minor .....	Handel
Bagatelle, E flat major .....	Beethoven
Bagatelle, C major .....	Beethoven
Sonata, op. 106 .....	Beethoven
Two nocturnes .....	Chopin
Mazurka, op. 36 .....	Chopin
Two waltzes, F minor and E flat .....	Chopin
Polonaise Fantaisie .....	Chopin
Prelude, A minor .....	Rachmaninoff
Prelude, D minor .....	Rachmaninoff
Polichinelle .....	Rachmaninoff
Barcarolle .....	Dvorak
Poème .....	Scriabine
Etude, D sharp minor .....	Scriabine

### Cello Concerto by Ebann.

William Ebann, the well known cellist of New York, has just finished a new concerto, which will be published by Breitkopf & Härtel. Mr. Ebann does not appear in public very often, as his time is almost completely taken up with pupils. Probably more aspiring cello students are working with Ebann than with any other cellist in this country.

### Carolyn Beebe's Troy Recital.

Carolyn Beebe, the New York pianist, has been engaged to give a recital in Association Hall, Troy, N. Y., November 22, under the patronage of Mrs. Cluett.

## Christine Miller Returns from Europe.

The popular American contralto, Christine Miller, has returned from Europe, where she has been traveling and resting for about five months. Miss Miller's season is heavily booked by her managers, Haensel & Jones, and she will appear with many of the leading orchestras and clubs of the country. Prominent among these are the Boston Symphony Orchestra under Dr. Muck, in the Ellis series of concerts at Worcester; the Boston Handel and Haydn



CHRISTINE MILLER.

From sketch made from life by Carl Bohnen, of St. Paul, Minn.

Society, the New York Oratorio Society, the St. Louis Apollo Club, the Cincinnati Orpheus Club, the Pittsburgh Art Society, the Syracuse Arts Club, and the Chicago Apollo Club.

## MARIE MORRISEY'S NEW YORK DEBUT.

Dudley Buck Pupil Reveals Fine Contralto Voice—Songs in Four Languages.

Marie Morrissey, a young contralto and pupil of Dudley Buck, made her first New York appearance in a song recital, Thursday evening, October 30, in Aeolian Hall. The audience was large and the applause liberal. And then there were flowers—so many that the piano could scarcely hold them all. That Miss Morrissey has unusual gifts cannot be doubted. Her voice is a real contralto of rare beauty and richness, and, moreover, she demonstrated the fact that she has a temperament capable of getting beneath the surface of things. Taken all in all, her recital was a credit both to herself and teacher.

The program included songs in four languages, the Italian being placed at the beginning and embracing works of Durante, Mililotti, Pergolesi, and Martini. The young contralto was somewhat more pleasing in the French numbers, especially in Holmés' "L'Appel du Printemps." Huc, Chaminade and Georges were also represented in the French group. Again in the German songs, which included works of Schumann, Strauss, Franz and Hildach, did Miss Morrissey show her interpretative powers and an excellent tonal quality. The last group was sung in English and was well enunciated. Homer, Beach, MacDowell, Petté and Huhn were all heard to advantage.

Miss Morrissey has an abundance of personal beauty to add to her vocal talent.

### William J. Falk Active in New York and Brooklyn.

William J. Falk, the well known singing teacher whose musical education was broad enough to embrace piano and organ, has just entered upon his duties as choirmaster in one of the largest temples of Brooklyn, situated in that borough's fashionable center, Eighth avenue and Garfield place. He signalized his incumbency by a special musical service in which the newly built organ was dedicated.

He also has charge of the services at Temple Beth-El, Seventy-sixth street and Fifth avenue, New York, where he has been engaged for the sixth successive season. Mr. Falk announces that the opening of his classes finds a larger registration than usual at this time of year.

The Piano Punisher—"Learning this piece of music makes me feel like an aviator."

The Sufferer—"How's that?"

The Piano Punisher—"I'm trying to conquer the air."—Tit-Bits.

## During the next six weeks VERA BARSTOW will appear

November 10, Omaha, Neb.—Recital with Mme. Rappold  
 November 18, St. Louis—Recital at Arion Club  
 November 20, Baltimore—Recital with Myrtle Elvyn  
 December 2, New York—Mendelssohn Club  
 December 3, Willimantic, Conn.—(re-engagement)  
 December 8, Utica, New York—Recital  
 December 10, Buffalo, N. Y.—Recital  
 December 12, Erie, Pa.—Recital  
 December 15, Greensburg, Pa.—Recital

More to be announced later

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### Thuel Burnham's American Tour.

Thuel Burnham, the well known American pianist, will tour this country during this season, his New York engagements being under the direction of Charles L. Wagner, and his appearances in Chicago and the West under the management of Harry Culbertson. About fifty dates have been fixed for the Middle West, beginning on January 19 at Galesburg, Ill., and closing March 27 at Vinton, Ia., with the Kneisel Quartet. Mr. Burnham will give a recital in



THUEL BURNHAM.

New York in March, and will probably appear with the People's Symphony, Orchestra at its last concert of the season.

### A NOTED TEACHER OF TEACHERS.

#### Mrs. Dunning Tells of Her Wonderful System and Shows Letters from Celebrated Authorities Endorsing Her Method.

Carrie Louise Dunning, founder of the Dunning System of Music Study for Beginners, and teacher of teachers, recently told a MUSICAL COURIER representative in her own interesting and attractive manner, something of that work, which has become an established system throughout the country, of how it started and the present great demands of teachers for the course.

This busy woman, just closing a course in New York, and on the eve of departure for Scranton, Pa., where she is to give one of her "musical demonstrations," of necessity spoke somewhat briefly and hurriedly.

"My course lasts five weeks with four hours a day," began Mrs. Dunning. "I teach four classes each year in different sections of the country. Next year I shall have classes in Portland, Ore., where my twin sons live; in Chicago and in New York. These classes are limited to nine members—in one instance I did take ten."

"You have demonstrated this work in Europe also, I understand?"

"In Dresden and Berlin. I was told by an eminent German musician that I was the first American who had ever been invited to present such work before a musical congress in Germany."

"Just what started you in this work? You were at first a teacher of advanced pupils, were you not?" questioned the curiosity prompted writer.

"The memory of my own bad teaching as a child. There was so much drudgery in it. What I missed, as I now realize, was the esthetic side. The study of music should and can be made attractive to beginners. I sought such a method and conceived the idea of teaching the rudiments of music scientifically and at the same time interestingly, based on psychological principles, with each principle illustrated by tangible, concrete apparatus. The Dunning System trains the mind through musical games and we not only teach music, but we mold character."

Mrs. Dunning cited an instance of a child, who would bang the door, but after hearing of Music Land, where everything is in perfect order, and accord, because Queen Melody and Prince Harmony reign there, the child was never heard to do it again, for, as she told her mother, "They do not do it in Music Land."

In regard to her immediate activities Mrs. Dunning said: "From Scranton I go to Philadelphia, afterward to Brooklyn and other leading cities, where I am to appear under the auspices of leading educators."

"My assistant teachers are established in San Diego, Cal.; in Walla Walla, Wash., in connection with Whit-

ford University, in Indianapolis, Ind., and in Galveston, Tex."

Mrs. Dunning showed the writer some splendid appreciations of her work from several pupil teachers throughout the country.

It is with just such an earnest and progressive woman as Mrs. Dunning, whose charm of imagination is alike fascinating to old and young, that one would expect a system like the Dunning System to originate.

From among letters of appreciation written by many prominent musicians a few are herewith reproduced:

Berlin, January 7, 1905.  
DEAR MRS. DUNNING—I heartily congratulate you on your "System of Improved Music Study for Beginners." It seems strange that, while in late years so many new methods have been invented in order to simplify the teaching of languages, mathematics and other sciences, no such attempt has to my knowledge been made with music. I really believe music is generally taught now much the same way it used to be taught a hundred years ago. Your system, based on a thorough knowledge of both the child's nature and of the elements of musical science, is the first step made in order to adapt modern ideas to the musical education of beginners. The great and rapid success of your work shows that you have found the right way.  
Sincerely yours,  
(Signed) OSSIP GABRILOWITZCH.

Berlin, January 9, 1905.  
Carrie L. Dunning:  
DEAR MADAME—I am greatly interested in the manner in which you impart the rudiments of music to children. Your system seems to be especially adapted to the utilization of the most valuable period of a child's life. Particularly valuable is the instruction of the theoretical feature you comprise in your system—harmony, absolute pitch, transposing, etc. There is certainly a great field for your labors.  
Sincerely yours,  
(Signed) EDGAR STILLMAN KELLEY.

May 4, 1905.  
Carrie L. Dunning, Buffalo, N. Y.:  
MY DEAR MADAME—I was greatly interested in your ingenious and original method of developing in children and beginners the higher ideals of musical conception and understanding, and I believe that you have devised a practical system that eliminates all that is dry and uninteresting for beginners and intended only to create a love for the art of music and the higher intelligence for its conception. I heartily endorse your method and wish you the success that you truly deserve.  
Very truly yours,  
(Signed) VLADIMIR DE PACHMANN.

Berlin, January 13, 1905.  
It has been with great interest and pleasure that I have had Mrs. Dunning demonstrate and explain to me her new system for teaching music to children and beginners, and I am convinced that it must meet with great success in teaching and interesting little ones in learning music. It is the best system for teaching the fundamental principles of music which has come to my knowledge, and is extremely ingenious.

I wish Mrs. Dunning all the success which she so thoroughly deserves.  
Yours sincerely,  
(Signed) TERESA CARREÑO.

Berlin, January 8, 1905.  
To Carrie L. Dunning:  
I have examined your system of music study for beginners and I am pleased to say that I find it clever and practical and of great value to one teaching the rudiments of music. I congratulate you on your splendid, successful results.  
Yours truly,  
(Signed) FERRUCCIO BUGONI.

#### Donna Easley Gives Recital.

Donna Easley, soprano, assisted by Francis Rogers, baritone, will give a recital in Aeolian Hall, New York, Thursday afternoon, November 20.

"Is she a good singer?" "I wish you wouldn't ask me. Some people may like her voice, but I'm prejudiced."  
"What's the trouble?" "I'm her next door neighbor."  
—Detroit Free Press.

### "TOSCA" SUNG IN ENGLISH.

#### Large Audiences Gather to Hear Musical Melodrama.

Puccini's melodramatic "Tosca" occupied the seventh week of the season of opera in English of the New Century Opera Company and filled the house with enthusiastic audiences every night throughout the week except the first, when there were a good many vacant seats. There seems to be a feeling among the public that the first night performance will not be as good as the others. But there is really no reason for this. At least the Tuesday night performance of "La Tosca," under the skillful direction of Carlo Nicosia, was as smooth as any one could desire.

It is impossible in this place to criticize or comment upon the performance of each of the artists who take part week after week in the production of repertoire by the Century Opera Company. The cast is changed at every single performance, and new names appear nearly every week. One of these is Phoebe Crosby, who sang the role of Tosca at the Wednesday matinee. This name is not included in the list published in this week's program of Century Opera principals, and a number of artists have appeared since the beginning of the season whose names are not in this list. This is especially so of the Italian performances. For the sake of record the list is given in full:

Sopranos—Elizabeth Amuden, Florence Coughlan, Lois Ewell, Evelyn Scotney, Ivy Scott.

Tenors—John Bardsley, Gustaf Bergman, Vernon Daltart, Morgan Kingaton, Walter Wheatley.

Contraltos—Jayne Herbert, Kathleen Howard, Mary Jordan.

Baritones—Morton Adkins, Thomas Chalmers, Louis Kreidler, Hugh Schussler.

Bassos—Alfred Kaufman, George Shields.

Buffo—Francesco Daddi.

Conductors—Carlo Nicosia, Josef Pasternack, Alfred Szendrei.

Stage Director—Luigi Albertieri.

Stage Manager—Louis Verande.

#### Sarto Is a Busy Singer.

Andrea Sarto, the well known baritone, formerly of the Metropolitan Opera Company, has returned to New York and is kept very busy with concert engagements here in the vicinity. Three weeks ago he sang "The Stabat Mater" in Harlem, scoring a great success by the beauty of his voice and his musicianly interpretation. Recently he sang at the fifth concert of the Forward Association under the direction of Herwegh von Ende. On Saturday evening of last week Mr. Sarto appeared at a fashionable private musicale at Summit, N. J., and he is to appear this week as interpreter of the baritone part of a festival cantata, "Gloria Domini," by T. Tertius Noble.

#### Mme. Méré in New England.

Yolanda Méré is meeting with exceptional success during her present tour of New England. The pianist played at several concerts of the Steinert course recently, and everywhere made a marked impression with the finish of her pianism and the magnetism of her personality. In Springfield, Mass., last week, Mme. Méré was received with especial warmth and had to respond to numerous recalls and encores. Her newspaper notices are characterized by uncommon enthusiasm.

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## MICHIGAN TEACHERS

### CONVENE AT ANN ARBOR.

Interesting Programs Rendered—Large Enrollment at University School of Music—Coming Events.

Ann Arbor, Mich., October 28, 1913.

The musical year at Ann Arbor, Michigan, has opened auspiciously and everything indicates that the year will be one of the most successful in its history. The University School of Music began early in October and the enrollment most gratifying, not only in point of numbers, which is far in excess of past years, but in the point of view of standards. Students have come from practically every State in the Union. Edward James MacNamara, the young Paterson (N. J.) policeman, in whom Mme. Schumann-Heink has taken so great an interest, being among the number.

\*\*\*

The first concert of the school year took place Thursday evening, October 16, when a most interesting program was given by senior members of the faculty. The recital by Paderewski, which was to have opened the pre-festival concert series, has been postponed to March 2 on account of illness, consequently this series will be opened November 12 by Margaret Matzenauer, contralto, of the Metropolitan Opera Company, who will give a song recital. This concert will be followed by the Philadelphia Orchestra and a choral concert in January by the Choral Union, under Prof. Albert A. Stanley, with Marion Green and Lucile Stevenson as soloists, and later by Carl Flesch. Details of the festival, to be held in May, have not yet been announced, but negotiations are on foot with some of the world's greatest artists. Hill Auditorium, Michigan's new \$300,000 music hall, which was used for the first time at the May Festival last year, promises to be well filled at all of the concerts this year, since already 3,500 course tickets have been sold.

\*\*\*

The Michigan State Teachers' Association which convenes in Ann Arbor, October 29, November 1, and for which nearly 70,000 delegates are expected, will be furnished a wealth of music during the convention. Two complimentary concerts are to be given in Hill Auditorium, one on Thursday evening, October 30, and the same to be repeated Friday afternoon, October 31. A most interesting program given largely by artists from the University School of Music faculty will be offered. In addition to the two concerts mentioned, considerable music will be interspersed in the general sessions. Earl V. Moore, head of the Organ Department of the University School of Music, will contribute several numbers on the big organ in Hill Auditorium, while the Glee Club of fifty singers will take part in two sessions. A chorus of several hundred school children will repeat Fletcher's "Walrus and the Carpenter," which was so well received at the festival in May. On Friday evening on the occasion of Governor Farris's address, music numbers will be contributed by Earl V. Moore, organist, and Bruce Bromley, a pupil of the University School of Music will sing.

\*\*\*

The following series of concerts have been scheduled by the University School of Music for the coming year. Other concerts, the dates of which have not yet been announced, will be published from time to time:

November 6, 8 p. m.—Faculty concert in High School Hall.  
November 12, 8 p. m.—Margaret Matzenauer on Choral Union Series in Hill Auditorium.  
November 17, 8 p. m.—University Symphony Orchestra concert, High School Auditorium.  
November 19, 4.15 p. m.—Historical vocal recital, William Howland, School of Music Hall.  
December 1, 8 p. m.—Piano recital by Harrison Albert Stevens, School of Music Hall.  
December 2, 4.15 p. m.—Historical piano recital, Mrs. George B. Rhead, School of Music Hall.  
December 4, 8 p. m.—Faculty concert in High School Hall.  
December 9, 8 p. m.—Philadelphia Symphony Orchestra on Choral Union Series in Hill Auditorium.  
December 11, 8 p. m.—Piano recital by Henry James Dotterweich, School of Music Hall.  
December 18, 8 p. m.—Piano recital by Nellie B. Stockwell, School of Music Hall.  
January 8, 8 p. m.—Piano recital by Nellie Mae Boucher, School of Music Hall.  
January 14, 8 p. m.—Faculty concert in High School Auditorium.  
January 19, 8 p. m.—University Symphony Orchestra concert, High School Auditorium.  
January 21, 4.15 p. m.—Historical vocal recital by William Howland, School of Music Hall.  
January 23, 8 p. m.—Lucile Stevenson, soprano, and Marion Green, baritone, and the University Choral Union on the Choral Union Series, Hill Auditorium.  
January 28, 4.15 p. m.—Historical recital, Mrs. George Rhead, pianist; Samuel P. Lockwood, violinist, School of Music Hall.  
February 18, 8 p. m.—Carl Flesch on Choral Union Series in Hill Auditorium.  
March 2, 8 p. m.—Paderewski on Choral Union Series in Hill Auditorium.  
March 9, 8 p. m.—Violin recital by Anthony J. Whitmire in School of Music Hall.  
April 16, 8 p. m.—Piano recital by Frances Louise Hamilton in School of Music Hall.  
May 13-16.—Twenty-first annual May Festival in Hill Auditorium. Chicago Symphony Orchestra, The University Choral Union, Children's Chorus; Albert A. Stanley and Frederick Stock, conductors. Soloists and works to be announced later. CHARLES A. SINK.

**Minneapolis Teacher's Resourcefulness.**

Wilma Anderson-Gilman, of the faculty of the Minneapolis School of Music, Oratory and Art, is concert pianist, teacher and lecturer—a wide field of activity, in which Mrs. Gilman has made for herself a noteworthy reputation. A preparatory musical education, beginning at an early age and always with the best local teachers, a period of three and one-half years of study in Europe, a high ideal and broad conception of musical art have particularly equipped her for this work.

During those three years in Europe, Mrs. Gilman was a pupil of Arthur van Dooren in Brussels, and accompanied in violin classes of César Thomson and Eugen Ysaye. After a public recital in Brussels, Paul Dunan, the Belgian critic, concluded a lengthy commendation of her work thus: "Vigor of touch, majestic technique, deep sentiment, unite to make her an artist of whom her teacher, Belgium, and her fatherland, the United States, should be proud."

Several years of concert work followed her return from Europe. As a result of her firm belief that the best things of music sincerely played need never lack appreciation, she has achieved considerable success as an interpretative artist.

Another outgrowth of this belief is the "lecture recital," in which she has also won praise. Her "historical talks" represent another phase of Mrs. Gilman's activities.

In preparation for her teaching Mrs. Gilman studied methods with Rafael Joseffy, the eminent New York teacher, and later continued the study with Albert von Doenhoff, said to be Joseffy's chosen exponent of his method.

A few of Mrs. Gilman's press tribute follow:

Of all the season's recitals this was one of the most original, choice and substantial. Few artists are able to show what sterling musical friends they have earned through four such fine compositions as those dedicated to Mrs. Gilman, which opened her program. The etude by our own Mr. Bliss has that large breadth and romantic fineness which many of us have learned so happily to know in both the man himself and the pianist; the mazurka and polonaise by Arthur Vandoren and the nocturne by Albert von Doenhoff showed the true creative and not merely imitative musician.

Then I honor a pianist who shows such a real knowledge of musical literature as to be able to give four Chopin works which are still unknown to almost every concert goer. Thus the eighth and fifteenth etudes, the first ballade and the last, or eighteenth, nocturne were revelation of the exhaustless treasury of our richest piano composer, and an honor to the concert giver's knowledge and her originality in being able to play works in which she has not merely been coached up by a teacher.

Finally, besides the Henselt study, Liszt's "Waldesrauschen" and Moszkowski's "The Waves" came, as the great center of the program, the mighty Waldstein of the mighty Beethoven. That was wonderful. The liberal worshiper of Beethoven ought to welcome originality in an interpreter's creed. Thus our pianist, by contrasting the second theme of the first movement through a slower tempo and a fine piano, gave a truly womanly romantic hue after the manly first theme. The lonely heights of the great adagio were plainly seen. Such a strong speed with perfect ease and reserve force as was shown in the triplet passages, and especially in the final rushing prestissimo were marks of only the highest piano artists.

Thus the compiler and executor of this highest grade program amply justified to her crowd of friends her motto:

"And each in his separate star,

Shall draw the thing as he sees it for the God of Things as They Are."

—Harlow Gale in Minneapolis Daily News.

There is an element of musical quality in her interpretations that transcends the considerations of technique or any merely critical attitude. She possesses charm which, after all, is the supreme test of pianism. Technically proficient, thoroughly grounded in forms and scholarship, Mrs. Gilman has the individuality that evidently springs from her love of pure music and is evidenced not only by her playing but also by her selection of a program.—Caryl B. Storrs in Minneapolis Tribune.

While her interpretation was attractive enough in the less profound pieces, especially in her treatment of the melody in the Schumann, most interest centered in Mrs. Gilman's fine work in the fantasia (Chopin, op. 49). If there was ever a technical slip in the piled-up chords, the most attentive ear did not discern it as she continued to alternately thunder and sing her way through what the program note characterized as Chopin's most perfect work. There is one immense advantage in Mrs. Gilman's playing—that she is never by any chance chaotic or blurred, and never does she give the impression of playing any passage for the sake of getting to what comes next.—Stuart McLean in Minneapolis (Minn.) Journal.

Mrs. Gilman has been appointed correspondent for the MUSICAL COURIER at Minneapolis.

**Pupils' Success Attributed to Esperanza Garrigue.**

Esperanza Garrigue's pupil, Eleanor Painter Schmidt, now singing the leading roles at the Charlottenburg Opera House, Germany, recently published a statement that she attributed her success to her teachers, Esperanza Garrigue, of New York City, and Richard Lowe, of Germany.

Mme. Garrigue believes that Eleanor Painter's success is largely to be attributed to that young artist's capacity for work and her unalterable high ideals. Mme. Garrigue has said that she could produce many Eleanor Painters and Roberta Beattys if the pupils would do their part as faithfully as these two rising stars.

Massenet's "Hérodiade" had a performance recently at Mirandola, Italy.

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## PHILADELPHIA HEARS SCHELLING WORK.

**"Legende Symphonique" Marked with Simplicity—Orchestra "Pops" to Begin—President Wilson's Daughter to Sing—General Items.**

Ernest Schelling, distinguished pianist and composer, formerly of this city, was introduced to local audiences as composer at the third pair of weekly concerts of the Philadelphia Orchestra last Friday afternoon and Saturday evening with the presentation of his "Legende Symphonique" for the first time in America. The work satisfied all predictions. Though showing distinct traces of modern tendencies, the composer has not feared to write simple beautiful melody, particularly in the first movement, and while there is a clear grasp of the science of modern orchestral scoring, the work is marked throughout with a beautiful simplicity. Its melodies, seldom numerous or complex, are woven together in a beautiful lacelike pattern that calls to mind the method of several modern masters. The whole work is conceived in a mood of the subtlest refinement and glistens with the polish characteristic of the composer's pianistic art.

But attractive as last week's audience found the novelty, it was hardly more welcome than the Tchaikowsky symphony, No. 4, in F. Though local audiences have heretofore manifested the usual liking for the "Pathetique" symphony of the great Russian, it is doubtful if the scale is not turning, now, toward this more seductive work. Simple in its scoring, as well as its method, the symphony probably reveals the true Tchaikowsky with greater fidelity than the conventional favorite. It is certainly conceived in the composer's highest vein, and is one of the most aspiring works in all music. The "Brandenburg" concerto, No. 3, in G major for string orchestra by Bach, and Franz Schubert's dainty "Rosamunde" completed the program.

Beethoven's "Prometheus" and Richard Strauss' "Ein Heldenleben" are announced for next week's concerts.

The first of the series of popular concerts which are given each year by the Philadelphia Orchestra at the Academy of Music will take place next Wednesday evening. The soloists will be Grace Kerns, soprano, and Irma Seydel, violinist. Miss Kerns is soprano soloist at St. Bartholomew's Church in New York, and a concert singer of note. She was especially praised for her work at the last Bach festival held at Bethlehem, Pa. Miss Kerns will sing the aria "Depuis le jour" from "Louise." Miss Seydel hails from Boston, where she made her first appearance at the age of five, and four years later played her first engagement with the Boston Symphony Orchestra. She has just returned from Germany, where she appeared with the leading orchestras in Berlin, Leipzig, Frankfurt, Naheim, Baden, Wiesbaden, Mainz and Hamburg. She has chosen for her first appearance here the Vieuxtemps concerto in D minor. The orchestral program will consist of Wagner's overture to "Tannhäuser," Bizet's "Carmen" suite, Schubert's variations on "Tod und das Mädchen," Mozart's gavotte from "Idomeneo," and Liszt's first Hungarian rhapsody.

The Hahn String Quartet, Philadelphia's popular chamber music organization, which for the past several years has won success in this and other cities, will appear this season exclusively under the auspices of the Estey Concert Bureau, giving the first of a series of three recitals in Estey Hall, on Friday evening, November 14, assisted by Gregory Kannerstien, pianist. This quartet, which renders the highest class of chamber music in a facile and artistic manner, includes, in addition to Frederick Hahn as first violinist and director, Lucius Cole, second violin; Harry Meyer, viola, and Philip Schmitz, violoncello.

Florence Hopkins, the Philadelphia soprano, whose training was received abroad, and who has appeared in light opera, will give a recital in Estey Hall, Thursday afternoon, November 20, presenting several arias and folk-songs in costume.

Daniel McQuarrie, solo flutist of the Philadelphia Orchestra, and his ensemble of wind instruments, will appear in their second concert in Witherspoon Hall on Monday evening, November 10. The initial concert of this new ensemble last year was a pronounced success. They will probably be greeted with equal enthusiasm this year. The program follows:

Sinfonietta (op. 40).....Novacek  
Octet (op. 103).....Beethoven  
Feuille d'Album (op. 81).....Saint-Saëns  
Andante quasi allegro.

Pastorale Varie (op. 39).....Piercé  
Dans le style ancien.  
Petite Suite Gauloise (op. 90).....Gouvy

The Boston Symphony Orchestra will open its season here with a concert in the Academy of Music on Monday evening, November 3. Geraldine Farrar will be the soloist. Miss Farrar will sing as her first number the recitative "Temerari" and the air "Come scoglio" from Mozart's "Così fan tutti." Beethoven's symphony No. 7 in A major will be the orchestral feature of the program.

The American Organ Players' Club will inaugurate its annual concert season with a recital by Rollo F. Maitland in the auditorium of the Central High School on the evening of November 6. Weekly recitals will be given during the entire season.

Eric Luther, baritone, will be the principal artist at the second of the free weekly concerts in Estey Hall, on Thursday evening, November 6. Florence Hopkins, soprano, is announced for November 20.

Elizabeth C. Bonner, contralto, will be the principal soloist at the first of a series of recitals in which individual members of the Cantaves Chorus will be presented from time to time during the winter by May Porter, director. The concert will be given on Tuesday evening, November 4, in the Phillips Brooks School. Fred C. Wyatt, baritone, of Wilmington, Delaware, will assist, and Ralph Lewars will be at the piano. Miss Porter presented the quartet choir of St. Paul's Presbyterian Church in a creditable performance of "The Holy City" last Sunday evening.

The Eurydice Chorus this year opens its twenty-eighth season. The midwinter concert of the club will be given in Horticultural Hall on the afternoon of January 15. The spring concert will be given on April 16.

The Matinee Musical Club will open its season with a concert at which Edna Harwood Baugher, Mrs. Russell King Miller, Miss Alice M. Baley, and Robert Armbruster will be the soloists. The program follows:

Nocturne, op. 27, No. 1.....Chopin  
Valse, op. 42.....Chopin  
Robert Armbruster  
Lo, 'Tis the Hour, from In a Brahmin Garden.  
Fair Rabda.....Frederick Knight Logan  
Edna Harwood Baugher  
Die Neugierige.....Schubert  
Mein Schätzlein.....Max Reger  
Ich bin dein, du bist mein (Old German).....Arno Kleffel  
Mrs. Russell King Miller  
Ave Maria from Das Feuerkreuz.....Max Bruch  
Miss Alice M. Baley  
Les Anges pleurent.....Bemberg  
Oh, si les fleurs avaient des yeux.....Massenet  
Miss Baugher  
Harmony.....Teresa del Riego  
Winds in the Trees.....Goring Thomas  
Mrs. Miller  
Tarantella.....Liszt  
Robert Armbruster

On the evening of the same day a concert will be given at the Bellevue-Stratford Hotel under the auspices of the club for the benefit of the cooperative home for working girls. Margaret Woodrow Wilson, daughter of the President, will sing. Mrs. E. B. Coxe, Lambert Murphy, and Robert Armbruster will complete the soloists of the following program:

Nocturne, op. 27, No. 1.....Chopin  
Valse, op. 42.....Chopin  
Robert Armbruster.  
Aria, Adieu foresta, from Jeanne d'Arc.....Tchaikowsky  
Mrs. E. B. Coxe.  
Allerseelen.....Strauss  
Avril pose ses pieds légers.....Paulin  
Les cygnes noies.....Paulin  
Morning Hymn.....Henschel  
Lambert Murphy.  
Aria, Connais tu le pays, from Mignon.....Thomas  
Margaret Woodrow Wilson.  
Before the Dawn.....Chadwick  
Her Rose.....Coombs  
The Thought of You.....Speaks  
Mr. Murphy.  
March Militaire.....Schubert-Tausig  
Robert Armbruster.  
Widmung.....Schumann  
Ave Maria.....Schubert  
Miss Wilson.  
H. P. QUICKSALL.

### Recital by Victor Wittgenstein.

Victor Wittgenstein, pianist, who gives a recital in Aeolian Hall, Wednesday evening, November 12, will play compositions of Rameau, Beethoven, MacDowell, Chopin, Debussy and Tchaikowsky.

### Arrigo Serato Under Friedberg Management.

Arrigo Serato, the Italian violinist, is to tour America next season under the exclusive management of Annie Friedberg, of New York.

## MORE THAN POPULAR CONCERT.

**Plenty of Applause at Century Opera Sunday Offerings.**

More than usually popular was last Sunday evening's concert at the Century Opera House, New York, including as it did "Comin' Thro' the Rye," "The Last Rose of Summer," "Drink to Me Only with Thine Eyes," and Gounod's "Ave Maria." Only the last of these was on the program, the others were encores, and seemed to please the gallery greatly. The "Ave Maria" was sung by Phoebe Crosby with a very small voice, but it seemed to satisfy the audience, for she got a warm encore. The program of this concert included the name of Edith Helena, whose high notes were rather too frequently in evidence, and somewhat painful to sensitive ears. Morgan Kingston sang Lohengrin's narrative, and is a very much more satisfactory Lohengrin in a dress suit than he is with shield and spangles.

From an artistic point of view the best vocal numbers of the evening were the selection from "Traviata" (Verdi) sung by Louis Kreidler, and "La Calumnia" from "The Barber of Seville" (Rossini), sung by Alfred Kaufman. Both of these artists have excellent voices, which they use with skill.

The orchestral numbers on this program were particularly attractive. They were: the overture from "The Flying Dutchman" (Wagner), intermezzo from "The Cricket on the Hearth" (Goldmark), "Nut-cracker Suite" (Tchaikowsky), and "Hungarian March" (Berlioz). The orchestra never has made a better showing than in these excellent numbers. It is only to be regretted that the whole of the suite was not played. A good many of the audience were waiting for the portion that was omitted.

That these Sunday night concerts satisfy the large audiences which attend them cannot be doubted, for there is always much applause and many encores. It is certainly an unusual opportunity to be furnished such splendid programs, on the whole so excellently rendered, for so reasonable a price.

### Anne Stevenson Studio Recital.

The first of a series of studio recitals, to be held on the first Sunday evening of each month, took place at the Anne Stevenson Studios, Carnegie Hall, New York, November 2, Miss Stevenson singing the following program:

The Sweetest Flower That Grows.....Batten  
Fern Song.....Bullard  
Bonnie Wee Thing.....Lehmann  
Ariette.....Vidal  
Le Canari.....Tchaikowsky  
La Chanson de l'Alouette.....Lalo  
Air de Micaela (Carmen).....Bizet  
Frederick Dixon at the piano.

Mr. Dixon begged indulgence for the singer at the outset, on account of a cold, and stated also that the succeeding recital programs would be shared by two pupils, inviting the fifty guests present to attend.

Miss Stevenson sang her first song with repose and a beautiful high F at the close. The Scotch song was distinguished by a similar high G, and all were sung with appropriate expression. Continued applause led the fair singer to give Wood's "Bird of Love." Perhaps the best singing of the evening was in Vidal's "Ariette," which was filled with Miss Stevenson's wonderfully expressive personality. There was pathetic sadness in "Le Canari," and Lalo's "Swallow" brought vigorous applause, followed by Debussy's "Romanze." Miss Stevenson closed her set program with brilliant singing of the "Carmen" aria, when she added a song by Tirindelli. The warm musical nature



ANNE E. STEVENSON.

of the singer, her sweetness and grace, and her mobile face, all contribute to make her singing enjoyable.

Frederick Dixon played several piano solos with spontaneous spirit and plentiful technic, allied with bravura and feeling; his accompaniments were artistic, and both participants delivered everything from memory.

## Duluth Recital by Senta Erd.

Senta Erd, assisted by Marx Oberndorfer, pianist and accompanist, gave a recital at Duluth, Minn., October 20. The following review shows how successful the event was:

In Senta Erd, dramatic soprano, Duluth has a musical artist in whom it showed its pride in no uncertain manner last evening.

An audience which filled to the doors the Pilgrim Congregational Church at her first recital here, was genuine in its hearty applause and every number was rewarded with justly earned expression of the appreciation and delight of her hearers. Never has there been a more enthusiastic audience for any musical event in Duluth. Few if any professional artists have aroused such enthusiasm.

Miss Erd has made her study in Europe well worth while and has come back a most finished singer. Those who heard her expect that she will climb to the very top of the musical ladder.

Her voice is pure soprano and aside from the fact that it is delightfully true and sweet and well handled, it shows a strong temperamental and emotional quality, which reaches the hearts of her hearers.

The program which she gave last evening was sufficiently varied to give an idea of what she can do. Her audience liked her best, perhaps, in her two big arias, one from Puccini's "Madame Butterfly" and the aria from "Freischütz," "Wie Nahte Mir der Schlummer," by C. M. Von Weber. Her comprehension of her songs and the strong dramatic force in her work simply carried the house by storm, and they broke into applause before her final note was ended and refused to make any move to depart until she had responded with another encore. Miss Erd is partial to the German music, but her English aria and a Lisa Lehmann group, "Bird Cycle," also in English, were exquisitely given with fine enunciation and coloring, and throughout her phrasing was marked as one of her best points.

A French song, "Chanson de Florian," by Goddard, given as her last encore, proved her mastery of that branch of the art as well as of the German and English music.

Miss Erd opened her program with Wagner's "Dich teure Halle" from "Tannhäuser," and for an encore sang "Heut," by R. Bergh. Her second number was "Das Verlassene Magdlein" (The Forsaken Maiden), by Hugo Wolf. Other numbers were the "Bird Cycle," by Lisa Lehmann, including "The Woodpigeon," "The Starling," "The Yellow-Hammer," "The Wren," and "The Owl." The arias from "Madame Butterfly" was followed by the exquisite little lullaby from the same opera, and other German songs were "Oversenk Dein Leid" and "Standchen," by Brahms; "Waldesgespräch," by Schumann, and her encore numbers included the Schubert Serenade.

Marx Oberndorfer, playing Miss Erd's accompaniments and a group of piano numbers, contributed no small part to the artistic finish of the concert. His accompaniments were made a perfect setting for the voice of the singer and he showed a good understanding of his art. His work here was not new, as he was formerly a resident of Duluth and a popular member of the musical circles. His solo group was received with general favor, his numbers including Brahms' "Intermezzo, op. 117, No. 2"; the Debussy "Reflets dans l'eau," and "Play of the Water," by A. Oberndorfer, all of which were given with wonderful tonal quality and delicate shading. The Debussy number and the rippling little piece written by the player's brother, were exceptionally charming in his interpretation and execution. He was called back for an encore which was also much enjoyed.

By 8 o'clock the church was filled and many were unable to have seats even after extra chairs had been put in. Miss Erd received magnificent floral gifts from the matinee musicale and from friends.—Duluth Herald, October 21, 1913. (Advertisement.)

## Marie Sundelius, a Gifted Artist.

Marie Sundelius, the gifted young Swedish soprano, whose beautiful vocal art and unusual versatility have already become well known, is in constant demand for orchestral, oratorio and recital appearances, in addition to private musicales, where her youthful and charming personality lends itself to the more intimate atmosphere required for such occasions.

The appended list of engagements already booked by Gertrude F. Cowen, her manager, substantiates the well merited success Mme. Sundelius always wins, both as sincere artist and womanly woman:

September 26—Concert given in honor of President and Mrs. Wilson, Windsor, Vt.  
October 2—Worcester Festival, Worcester, Mass.  
October 28—Boston Symphony Orchestra.  
November 8—Longy Club, Aeolian Hall, New York.  
November 11—Boston Symphony Orchestra.  
November 13—St. John, N. B. Joint recital with Benario Grimsen, the English violinist.  
November 18—Worcester, Mass.  
November 21—Cleveland, Ohio.  
November 23—St. Louis Symphony Orchestra, St. Louis, Mo.  
December 1—Manchester, N.H.  
December 2—Lexington, Mass.  
December 10—Bridgeport, Conn.  
December 17 and 18—St. Cecilia Society, Boston, Mass.  
December 30—Springfield, Mass.  
February 3, 1914—Mendelssohn Glee Club, Aeolian Hall, New York.  
February 17—Joint recital with Yolanda Méro, Norfolk, Va.  
February 24 and 25—Professor Spalding's Harvard Course.  
March 3—Tuesday Salons, Sherry's, New York. Sponsored by Mrs. Anson Dudley Bramhall.  
March 13 and 14—Professor Spalding's Harvard Course.  
March 26—Boston Symphony Orchestra.  
June 8 to 11—Swedish Singing Festival of the United Swedish Singing Societies of America, Minneapolis.



MARIE SUNDELIUS.

## New Soprano in New York Concert.

Baroness Olga von Tuerk-Rohn, a soprano new to this country, is about to begin a concert tour of the United States. Mme. von Tuerk-Rohn is heralded as a true interpreter of such composers as Brahms and Grieg, having studied with these celebrated masters. It is also announced that four kings and as many cities and societies have bestowed medals upon her because of her art.

This soprano will be heard at Cooper Union, New York, Thursday evening, November 13, under the management of Abner N. Edelman.

Other artists who will appear with the singer are Alexander Saslavsky, violinist, and Leopold Rovenger, pianist, who has just returned from a tour with the Russian Bala-laika Orchestra. They will present the following:

Impromptu op. 36.....Chopin  
Berceuse.....Chopin  
Nocturne.....Chopin  
Leopold Rovenger.  
Serenade Melancholique.....Tchaikowsky  
Caprice Viennois.....Kreiser  
Alexander Saslavsky  
Aria from the opera Ernani.....Verdi  
Ich liebe Dich.....R. Strauss  
Erkonig.....Schubert  
Olga von Tuerk-Rohn.  
Caparella.....Liszt  
Warum.....Schumann  
Tremolo.....Gottschalk  
Leopold Rovenger.  
Prize song from Die Meistersinger.....Wagner  
Adagio.....Reiss  
Moto Perpetuo.....Reiss  
Alexander Saslavsky  
Aria from the opera Tales of Hoffman.....Offenbach  
Come with Me in the Summertime.....Van der Stucken  
Voici di primavera.....J. Strauss  
Olga von Tuerk-Rohn.

## Alice Preston's Song Recitals.

Alice Preston, the soprano, was heard in recital Thursday afternoon, October 25, at Tuxedo Park, N. Y. A large and appreciative audience listened to the following attractive program:

Aria, Fior di Dolcezza.....Old Italian  
Portrait.....Tosti  
Malia.....Clayton Johns  
Where Blooms the Rose.....I. Luckstone  
Belle Menotte—old colonial song.....Chadwick  
Before the Dawn.....Loewe  
Meniald.....Grieg  
Ein Traum.....Guller  
Now Sleeps the Crimson Petal.....Ballad  
Annie Laurie.....Ballad  
Aria from Carmen

Miss Preston will give a recital in Jordan Hall, Boston, soon, where she will be assisted by Melville Clark, harpist. Later appearances will be in Washington and Toronto.

In addition to her concert work, Miss Preston has already accepted pupils in singing at her studio, 30 East Thirty-fourth street, New York, on Mondays, Wednesdays and Fridays, among which are a number of brilliant voices.

## "Mendelssohn Evening of Song."

The following program was rendered in connection with the "Mendelssohn Evening of Song" at the St. Paul Presbyterian Church, Philadelphia, Pa., on Sunday, October 5. May Porter is director of music at this church:

Spring Song.....Mendelssohn  
Consolation.....Mendelssohn  
589, Come, Thou Fount of Every Blessing.....Mendelssohn  
Chanted by the Congregation.  
Selections from Elijah (part one).....Mendelssohn  
Selection 20 and Gloria.  
509, Searcher of Hearts From Mine.....Mendelssohn  
Response by the Choir Arranged from Mendelssohn  
Selections from Elijah (part two).....Mendelssohn  
74, Saviour, Again to Thy Dear Name.....Mendelssohn  
"Bowing Down" words on last page of Calendar.  
The Congregation bowing down.  
War March of the Priests.....Mendelssohn

## Violinist Kúzdö Auer's Representative.

Victor Kúzdö, the well known violinist and instructor, has returned from several months' stay with Leopold Auer, the pedagogue whose artist pupils are making such a stir in the musical world. Mr. Kúzdö has spent previous years with this famous master, and has imbibed his system of instruction. Any one wishing to study the Auer method may do so with this capable exponent right here in New York.

## Gertrude Auld's Recital.

Gertrude Auld will give a song recital in Aeolian Hall on the evening of November 20, under the management of the Wolfsohn Musical Bureau.

## Frances Alda Discusses Her Roles.

When Frances Alda sang in Boston, last winter, she told a representative of the Christian Science Monitor, that she regarded the role of Desdemona in Verdi's "Otello" as one of the most difficult parts in the repertoire of prime donne.

"Think of that finale of the third act," said Mme. Alda, "it never fails to win the applause of the house and to bring many curtain calls; the love duet of his opera is one of the most beautiful soprano and tenor scenes ever written. There is nothing that excels it, except the love duet of 'Tristan and Isolde.'"

"The role of Desdemona demands more repose than the leading feminine roles of most operas. Compare the singing demands of it with such a part as Mimi in Puccini's 'Bohème.' I sang Mimi at my first appearance this season at the Metropolitan Opera House. It is a mere child's play in comparison with Desdemona. There is a sympathetic quality in the roles of Mimi and Madame Butterfly that the public likes, but for beautiful soprano music, these roles are not to be thought of, with the part of Desdemona."

"In 'Otello' the soprano must sing, and must know how to sing. Operatic sopranos today do not study enough and do not sufficiently perfect their vocal technic. All lyric sopranos should be capable, for example, of executing runs and trills. Even dramatic sopranos should be competent to perform them. There is too little attention paid to detail in singing today. The music of Massenet, Puccini, Strauss and Debussy has taken artists out of their exact habits of study."

## Goodman Recital at Von Ende School.

The spacious salons of the Von Ende School of Music, New York, held a good sized audience on the evening of November 1, when Lawrence Goodman gave an invitation piano recital. The young man already has attained remarkable technical perfection, allied with musical warmth and animation of style. Many things he played were altogether virtuoso-like in their spontaneity, giving the impression of unusual talent, combined with persistent artistic endeavor. The classics were represented by Brahms, Mendelssohn, Schumann and Chopin, each of which was given worthily. Howard Brockway (the American), Dohnanyi (Hungarian), and De Schloer (German), the latter represented by his very difficult etude, completed the program, and there was constantly increasing interest, coincident with the climax of the pianist's playing. Vigorous applause rewarded the player, who might have continued playing supplementary numbers, like the visiting virtuosi, had he been so disposed.

With the increased facilities for taking care of the large audiences which invariably attend the Von Ende School affairs, it is evident that even the present commodious quarters are none too large. The staff of instructors contains names of world wide celebrity, there are pupils from many distant States, and the office force is kept busy answering inquiries. All this bespeaks wide interest in this institution, not yet half a dozen years old, and reflects upon the sound judgment and musical ambition of Director Herwegh Von Ende.

## John Finnegan's Festival Successes.

John Finnegan's merits as a tenor are well known in New York, and the recent Maine festivals brought his sweet voice and artistic singing before thousands who heard him for the first time. Recently the MUSICAL COURIER printed Bangor notices for his singing, and below are two from Portland:

Of Mr. Finnegan one cannot say too much. His voice is of melting sweetness, incomparably effective in ballads, to which he lends a plaintive grace that is irresistible, and beautiful also in the Donizetti aria. Portland liked Mr. Finnegan. They called him back again and again, and every time he came they liked him better and better.—Portland Daily Press, October 7, 1913. (Advertisement.)

John Finnegan made his debut to a Portland audience, which immediately discovered that in him Mr. Chapman had caught a rare avis among tenors. Mr. Finnegan's tenor is pure in tone, of a tender and compelling quality, and carrying well, though not of great sonority. He has a markedly clear enunciation, and his rendition of the "Una Furtiva Lagrima," the leading tenor aria from the "Elixir d'Amore," gave a convincing example of the solid artistry of his method. And this impression was confirmed and extended by his two encore songs, sung with exquisite refinement of expression and shading.—Portland Daily Argus, October 7, 1913. (Advertisement.)

## Change of Title.

Hereafter the title of the musical weekly publication known as the Century Opera Weekly, will be, The Opera. It is an excellent little paper in booklet form and contains special articles, news notes, and much readable matter relating to the New York Century Opera.



# The Postponement of FRANZ EGENIEFF'S

Boston Recital  
New York "  
Buffalo "  
Utica "  
Erie "

is necessary because of Mr. Egenieff's serious illness with pneumonia at the Copley-Plaza, Boston.

Mr. Egenieff's manager, M. H. Hanson hopes to be able to announce next week the dates for his postponed Boston and New York recitals.

## Bauer Praised by New York Press.

The unanimity with which the New York critics praised Harold Bauer on the occasion of his Bach-Beethoven recital in Aeolian Hall, October 25, indicated the high esteem in which the pianist is held:

Bauer has frequently been heralded as a "master pianist." Yesterday afternoon in the presence of a large and critical assemblage he proved his right to the title. It was a master program played in a masterly fashion. It was real blood-and-bone music, calling for the highest quality of pianistic powers. There are few musicians before the public who could have equalled the achievement.—New York World.

It was a remarkable recital. In no way could Bauer have made plainer how far he stands from the ordinary ideals and ambitions of piano or virtuosity than by the performance of such a program. He played each composition with exactly the right feeling and mood, and with a ravishing musical beauty.—New York Times.

A great pianist fears not the storm. And though on Saturday afternoon it rained with all the vehemence often shown by nature against art, Aeolian Hall was yet full to overflowing; for one of the true Orphic successions was within, Harold Bauer. All of New York's musical public who could get in did so. Perhaps the most perfect joy of the afternoon came at the end, when Mr. Bauer gave a reading of the sonata in C minor, op. 111. So wonderfully beautiful was his playing, so tender in feeling, with such nuances of tone and color, yet withal so broad and deep in spirit that the spirit of Beethoven seemed to have come from over the seas and flooded the hall with its presence.—New York Tribune.

The program was both remarkable and unique. The same sincere and scholarly musicianship which has always marked the work of Bauer was noticed yesterday. His audience received his efforts with an enthusiasm unusual.—New York American.

Mr. Bauer's art is well known. He perhaps combines to a higher degree all the qualities desirable in a pianist than any other player now before the public.—New York Globe.

Two especially interesting points were to be noted. The first was the publication of the artist's high opinion of this public and the second was the publication of the public's high opinion of him.

Mr. Bauer expressed himself through the character of his program, which was of a kind to make serious demands upon the musical culture and devotion of the listeners. The public showed its thought by crowding the auditorium, by listening with rapt attention and by applauding with sincerity and discrimination.—New York Sun.

Mr. Bauer's program is one that by reason of its loftiness of purpose was a compliment to New York. By the same token, the compliment was returned by the presence of a distinguished audience of musicians and music lovers that crowded the auditorium and showed its understanding and appreciation.—New York Evening World. (Advertisement.)

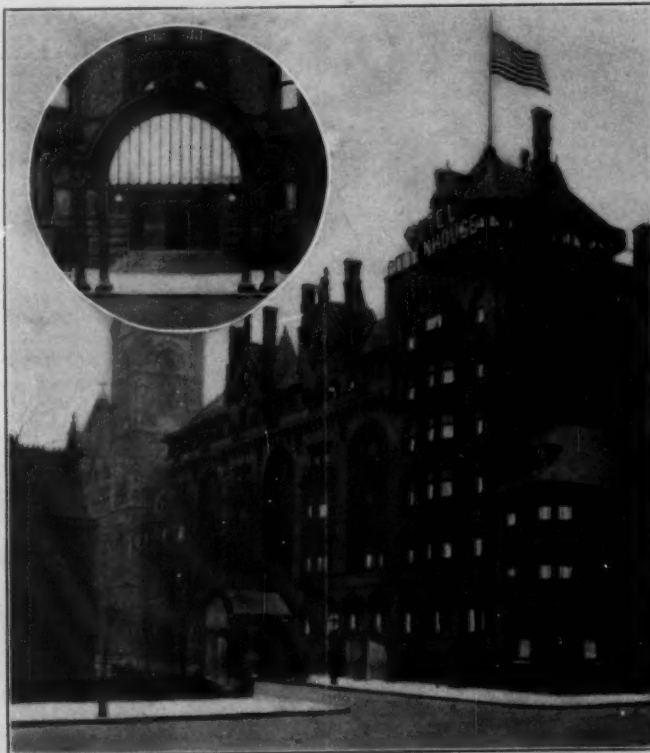
## Philadelphia's Unique Hotel.

There is in Philadelphia a hotel of a unique character, situated right in the center of the fashionable section of the city and at the same time within walking distance of the theaters and concert halls. It is just outside of the noisy excitement of the shopping district in the quiet secluded atmosphere of Rittenhouse Square, at Chestnut and Twenty-second streets. Taking its name from the romantic square associated with the past glories of the city, as well as the present social activity, it is called Rittenhouse Hotel, of which Charles Duffy is the enterprising manager.

It is here that the artistic element of the city gathers for its social life in the café or in the comfortable lounging rooms. Many of these people live in the Rittenhouse during the winter season, coming there directly from their summer homes in the country.

Traveling musicians, opera singers, and people whose artistic sense requires that they live in a quiet, refined place, but who at the same time demand every convenience and service that takes in every little want; in short, where there is nothing left undone which will add to their comfort, such people have made this delightful hostelry their regular stopping place.

It is here that can be found at any time the people whose names are posted in large letters in front of the concert halls.



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## FLORENCE HINKLE PLEASES.

**Audience Receives with Every Mark of Favor the Intelligent and Finished Song Delivery of Popular New York Soprano.**

Greeted by a representative audience, which demonstrated keen pleasure at the program offered, Florence Hinkle, the New York soprano, must have been greatly encouraged by this proof of her increasing popularity, when on Tuesday evening, October 28, she appeared in her first New York recital.

This was Miss Hinkle's program:

Piangero la sorte mia, from Julius Caesar.....	Handel
Uelker Blick .....	Haydn
Contentezza .....	Mozart
Come Unto These Yellow Sands .....	Purcell
Frühlingsglaube .....	Schubert
Lachen und Weinen .....	Schubert
Röslein, Röslein .....	Schumann
O Komm im Traum .....	Liszt
Aut dem See .....	Brahms
Lechensang .....	Brahms
Des Leuten Schwur .....	Brahms
Beau Soir .....	Debussy
Mireille .....	Massenet
Le chemin de Lune .....	Paulin
Ariette .....	Vidal
Il neige des Fleurs .....	Fourdrain
The Falling Star .....	Old Irish
I Know My Love .....	Arranged by C. Villiers Stanford
Lullaby .....	Rummel
Across the Hills .....	Homer
Ferry Me Across the Water .....	

From the first pure tone of the Handel "Piangero la sorte mia," taken with that assurance of attack which is a pleasing characteristic of Miss Hinkle's singing, to the last one of the "Ferry Me Across the Water" (Homer), the clear, sweet and well controlled voice of the soprano proved an adequate vehicle for the versatile interpretations demanded by the program—a program to be made successful only in the hands of the intelligent and musically singer. Miss Hinkle can easily lay claim to both of these attributes. And that she understands how to use her voice she has oft demonstrated to New York audiences in concert and oratorio. Four languages—Italian, German, French and English—were represented in the texts of the program of Tuesday evening. Miss Hinkle's diction in every case was praiseworthy, likewise her faithful devotion to the spirit of the composer.

Liszt's "O Komm im Traum" disclosed rare dramatic ability; a keen sense of shading was evident in the contrasting fortissimo and pianissimo passages of the Irish melody, "The Falling Star" (arranged by C. Villiers Stanford); subtle humor was suggested in "I Know My Love" (C. V. Stanford), and "Ferry Me Across the Water" (Homer); "Le Chemin de Lune" (Paulin) proved to be a gem of artistic interpretation.

Other ingratiating numbers were "Contentezza" (Mozart), "Come Unto These Yellow Sands" (Purcell), "Röslein, Röslein" (Schumann), "Beau Soir" (Debussy), "Mireille" (Massenet), and "Ariette" (Vidal).

Becomingly attired in one of those gowns which today are the subject of much discussion pro and con, and charming as ever, Miss Hinkle appeared to the best possible advantage. She sang as if she enjoyed singing, and succeeded in imparting her good spirits to the audience.

Flowers there were in abundance, huge bouquets and baskets of chrysanthemums and roses, which the soprano received with characteristic amiability and grace.

Despite the repeated applause, Miss Hinkle responded to one encore only, and this at the conclusion of the program.

## Notes from the Mehan Studios.

Helene Denice, better known as Helen Gallagher, soprano, appeared in Wilkesbarre, Pa., her home city, November 3, in a recital with Edward Grasse, of New York. Mlle. Denice's rise in the vocal world has been remarkable, and today she stands at the threshold of a career in the concert field. She possesses a coloratura voice of richness and purity, which has increased in beauty after a hard summer's engagement with a concert band in Philadelphia. Mlle. Denice will have a very busy season filling concert engagements.

Gerald Reynolds, baritone, is a singer who is branching out in the musical art, being also an organist, accompanist, and recently appointed a public school music supervisor. Mr. Reynolds is exceedingly talented, and is a distinct success in whatever branch of music he is engaged.

John Barnes Wells, tenor, sang in the Verdi recitals in Wanamaker Auditorium last week. Among other things he sang "La donna e mobile" and "Celeste Aida." Mr. Wells is constantly in demand, and is today recognized as one of the leading American tenors.

Joseph Calder, baritone, is singing in the Christian Church, West Eighty-first street, New York, filling the vacancy left by De Loss Smith, another Mehan pupil. Mr. Calder has recently come to New York, but is already active in musical work.

Mrs. Richard Ward, contralto, of Milwaukee, has returned to her home after a course of study at the Mehan

Studios. She will be prominent in the concert field through the West and Middle West this winter. Mrs. Ward has a voice of great power and depth, and that inexpressible something that goes straight to the heart.

John Dennis Mehan, president of the Mehan Studios, delivered a lecture October 27, before the dramatic class at Teachers' College, Columbia University, his subject being "The Evolution of the Art of Singing from the Natural, Which Is Inartistic, to the Artistic, Which Is Natural." Mr. Mehan has for years been a student of science, philosophy and psychology in connection with the voice, and his lecture was listened to with profound interest, as coming from one who knows whereof he speaks.

Mary Jordan sang Jean Paul Kürsteiner's song "Invocation to Eros" at the Sunday night concert, in the New York Century Opera House, October 26. This song is of an intensely dramatic character, and is especially suited to Miss Jordan's voice. Mr. Kürsteiner is a well known piano teacher in New York, whose compositions are recognized as among the best produced by American composers.

## Harrison Wall Johnson's Recitals.

The accompanying snapshot shows Harrison Wall Johnson, of Minneapolis, who last year gave two Liszt recitals in that city, including the first two sets of the "Annes de Pelerinage," heard for the first time in Minneapolis on



HARRISON WALL JOHNSON.

that occasion. Owing to the success of these affairs, Mr. Johnson has decided to give at least one recital every season devoted to a single composer, and on November 14 he will give a MacDowell program to include the "Sonata Eroica," "Polonaise Concert," etude, etc.

## Gemünder Violin Catalogue Issued.

August Gemünder & Sons, pioneer violin makers, repairs and dealers, have issued a handsome fall catalogue containing valuable information, cuts of violins (front and back), etc., which may be had for the asking. Raymond Perry has contributed the title page, a work of art in itself, the full page showing two female figures with violins, one "major," the other "minor." This etching is opposite the page-size bust picture of August Gemünder, founder of the American house. Many recall this forceful man, with the head of the artist, serious minded, the eye of the enthusiast, a face full of strength. There are testimonial letters from the world's greatest violin virtuosos, as well as from professionals and amateurs all over America, who have played violins sold them by this honored old firm, during the past thirty-five years. General information, for which intending purchasers are likely to ask, as to references, terms of sale, time payments, exchanging violins and cellos; chapters on "New Versus Old Violins," mated, "Vibrant" Varnish, what the world's greatest artists say and write of the "Gemünder Tone"; several pages devoted to "The Gemünder Model," a 1905 creation, one of these violins being played on the world's tour of Sousa's Band, by Noline Zeidler; all this and much more is included in this handsome brochure.

## Bachaus Will Play Varied Program.

Wilhelm Bachaus' Aeolian Hall recital will occur Wednesday afternoon, November 19. Mr. Bachaus will play compositions of Bach, Saint-Saëns, Beethoven, Schubert, Chopin and Liszt.

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### Frederick Preston Search in the West.

Frederick Preston Search, whose brilliant work as cello soloist is now attracting attention, is touring the Pacific Coast. This season he appears in artist recitals in over



FREDERICK PRESTON SEARCH.

one hundred Western cities, requiring four trips across the continent. On his way out for his recital opening, the Boise Annual Artists Course, on October 6, which success already has been reported in these columns, he gave a number of route recitals to large and enthusiastic audiences. Notwithstanding it was the early month of September, his time was filled with engagements.

The first recital of the trip was given at Bloomington, Ill., at the Normal University, on September 25. Concerning this the Bloomington Normalite reports:

Music lovers who were shrewd and read between the lines of the printed announcements of the recital given by Frederick Preston Search at the university last night were well repaid for their time. The young cellist, although only twenty-four years of age, is a most remarkable soloist. The program rendered was one of beauty. The two most difficult selections rendered were the Dvorák concerto in B minor and the famous Bach sonata for cello alone. The former ranks as the greatest of all concertos and is so difficult that it is seldom attempted by even the most skilled artists and therefore is rarely heard. Possibly his interpretation of Bach's sonata in E flat major (for cello alone) displayed the artist's amazing technique to the best advantage. Here the cello plays its own accompaniment. The shorter numbers included some of the most delightful concert pieces. The beautiful Chopin nocturne, with its dreamy, emotional and heart reaching strains, captivated the audience. If Frederick Preston Search should return here for a second recital the audience would pack the auditorium, but it could not be more appreciative than the one which heard him last night.

At Albia, Ia., the cellist with his recital dedicated the New Auditorium, the audience being so large and enthusiastic, and the profits to the promoters so great that a re-engagement was immediately made for a return evening in the spring. There is nothing that makes re-engagements like success.

The number of universities he has appeared before is quite remarkable. The recital of October 2 was before the State University of Wyoming. In reporting this recital the Laramie Republican says:

Frederick Preston Search, the violoncellist, and Walter Chapman, his assisting concert pianist, appeared before a large and very well pleased audience at the university auditorium last evening in a concert that brought applause from the audience at the conclusion of every number, the gracious performers responding to the hearty encores that would not take no. They played some of the most brilliant numbers ever heard on that platform and both won praise from the music lovers of the city. Mr. Search is indeed a marvel with the cello. He found the tones with all their depth and richness and gave them shades of expression that none but he who understands could do. He is a musician of wonderful power and won the hearts of his audience through his personality as well as by his artistic playing. As an encore he rendered one of his own compositions, showing he is a composer as well as player, the "Butterfly Waltz" being heartily received. The university can well be congratulated upon the appearance of these gifted young men. Mr. Chapman sharing the honors of the evening with his brilliant principal. Both are pleasing, graceful, suave and brilliant. They deserve whatever recognition they receive in their tour of the country. The numbers played last night were both brilliant and pleasing. (Advertisement.)

Barcelona is hearing "Otello," "Tosca" and "Manon" at the Tivoli Theater.

### MME. CARREÑO'S DIGNITY.

Once Fiery Performer Now Subdues Her Pianism within Sober Bounds.

Formerly Mme. Carreño used to be called the "lioness of the keyboard," and the "piano Walküre," but she no longer tempts the reviewer into rhapsodic utterance of that sort, for she has grown sober and scholastic, as becomes an artist of her ripe experience, and now seeks not to startle the hearer with vividly subjective readings, but rather to interest him with dignified presentments in which the music is permitted to speak more or less for itself.

Her new bent leads Mme. Carreño somewhat into an extreme of continence, for at her Carnegie Hall recital last Tuesday afternoon, November 4, she played the Bach chromatic fantasia and fugue with rather dry touch, insufficient color and dynamic shading, and arbitrary rhythm. That was unfortunate, for of all Bach's piano works this one is the most emotional. Candor compels the statement that Mme. Carreño's version sounded tedious.

Beethoven's sonata, op. 27, No. 2 (the so called "Moonlight"), also suffered from a lack of poetry, but was admirably lucid in the exposition of structure and strictly musical content.

The Chopin group found Mme. Carreño in more spontaneous mood than one noticed in the severely classical numbers, although she by no means cast off restraint, and did not for an instant revert to her oldtime dashing style of attack and passionate manner of utterance. The nocturne and the waltz were played best. Overuse of the pedal and undue emphasis in the left hand accompaniment (a fault noticed also in the first movement of the Beethoven sonata) marred the cantabile portions of the fantasia impromptu. The ballade was a broad, dignified reading without being overpowering in its climaxes.

Other pieces on the program were Brahms' variations and fugue on a theme by Handel, done with large sweep and interesting power of musical characterization (but by no means faultless technique) and Schubert's impromptu, op. 90, No. 3, MacDowell's "Hexentanz" and the "Marche Militaire," by Schubert-Tausig. The last three selections the reviewer was unable to hear owing to press exigencies.

Applause was pronounced for the Chopin group and no doubt encores were demanded and given at the end of the program, for Mme. Carreño is an old favorite of our public. It is a matter to be wondered at, therefore, that more piano enthusiasts did not attend her recital. The parquet of Carnegie Hall showed large and gaping sections of empty seats.

### Malkin Music School Concert.

The Malkin Music School, of New York, gave the first Sunday afternoon concert, November 2. The audience was large and appreciative, expressing delight by hearty applause after each number. Clara Gelb showed a fine touch in her playing. She gives promise of becoming a good pianist. Lillian Kaplan proved that she has excellent mastery of the keyboard, combining thorough technique and true musicianship. Jacob Rittenband, pupil of Arnold Volpe, gave a serious and thorough interpretation of pieces by Schubert and Wieniawski. Pauline Flasterstein played very brilliantly, with fine sense of rhythm and clean technique. J. Tucker, cellist, pupil of Dubinsky, deserves special praise, much of which belongs to his teacher. Other Dubinsky pupils will appear at school concerts. The climax of the evening was Ada Becker's playing of the Liszt polonaise in E; she is one of the staff of instructors. Her playing was such as to satisfy the most discriminating critic, for she is a pianist of rare qualities. She is to appear in the early part of December at Aeolian Hall.

Director Malkin is doing wonders with his school in the short time it has been established; the teachers are all enthusiastic, the pupils have talent, and the result are surprising. The regular Sunday afternoon concerts will continue, with occasional evening affairs.

### Operatic Arrivals.

Metropolitan Opera House stars are returning to New York for the season's work. On October 26 the steamship George Washington brought E. Ferrari-Fontana, Margarete Matzenauer and Rita Fornia, and on the same date Lenora Sparkes arrived on the steamship Carmania. With the Kronprinzessin Cecilie on October 28 came Frieda Hempel, Gennaro Papi and Giovanni Martinelli, and on October 31 Giorgio Polacco, Mario Marchesi, Ettore Coppini and Vincenzo Reschigliari arrived on the Taormina.

Those due to arrive on November 4 on the Kaiser Wilhelm der Grosse were Lucrezia Bori, Hermann Weil, Margarete Ober, Bella Alten and Italo Cristalli. The Princess Irene will bring Giulio Rossi on November 5, and on November 11 Enrico Caruso, Jacques Urlus, Carl Jörn, Antonio Scotti, Adamo Didur, Dinh Gilly, Emmy Destinn, Carl Braun, Angelo Bada and Arturo Toscanini will arrive on the Kaiser Wilhelm II.

### Steinberg-Goetzl Vocal Studios.

Attention has been called in various current papers to the important Steinberg-Goetzl combination, whereby vocalists secure the training of a first rate singer and voice specialist, combined with the style, coaching, tradition, etc., of a well known conductor, accompanist and coach. Bernhard Steinberg visited London a year ago, singing in concerts, and winning fine press comments. Introspective, philosophical of mind, analytical in his attitude, he brings out voices to their fullest, making individual study of each organ. What was thought of his singing is shown below in two London press notices.

Dr. Goetzl's qualifications are best told by the operatic stars, Carl Braun and Otilie Metzger, in personal letters sent this authority in vocal coaching, reprinted herewith:

#### BERNHARD STEINBERG NOTICES.

Bernhard Steinberg, baritone, a famous Cantor from New York, sang last night at Queen's Hall. He has a wonderfully beautiful voice, resonant, manly, admirably managed; a voice of character, the timbre of which lingers in one's memory.

His performance of the prologue to "Pagliacci" suggested that by Mr. Steinberg's adoption of a clerical career, a great baritone has been lost to the operatic stage.—London Daily Mail, June 7, 1912.

Dr. Steinberg, known as the golden voiced baritone, gave a concert at the Queen's Hall last night of a highly original character. About his voice there can be no doubt whatever; it is remarkably beautiful, and it would be difficult to name any known baritone with a finer upper register. He sang with an artistic finish of a great artist.—London Daily Graphic, June 7, 1912.

#### DR. GOETZL TESTIMONIALS.

August 9, 1913.

DEAR DR. GOETZL—I perceive from your letter that you intend to open a studio for coaching operas, especially Richard Wagner's operas and for German lieder. I think it a splendid idea, as I know from my own experience how much you can give to an artist and what wonderful inspiration he gets from you, who is better equipped than anybody else to teach the principles and style of Bayreuth. Your artistic temperament and nature and your thorough knowledge of music will guide you. My best wishes are with you.

CARL BRAUN,

Basso, Metropolitan Opera House, New York,  
and The New Opera House, Berlin.

August 13, 1913.

DEAR DR. GOETZL—I prophesy you still greater success now that you intend to open a studio for coaching operas and German lieder. To my mind nobody is better fitted for such an undertaking than you who has stood in the center of musical interests in Germany, who has been intimately associated with Bayreuth for years and who has been in such close touch and has kept up such friendly and personal relations with all the prominent composers and musical colleagues of whole Europe.

There is no need telling you that I look forward with the greatest of pleasure to our meeting in February in New York and hope that I will have opportunity to sing to your wonderful accompaniment.

KAMMERBÄNCHERIN OTTILIE MEGGER-LATTERMANN,  
Hamburg.  
(Advertisement.)

### Look Pleasant, Please!

The accompanying snapshot shows George Sheffield, tenor, and young James Alfring, son of the manager of



TWO VOCALISTS.

the Aeolian Company in St. Louis. Young Alfring was singing when the picture was taken.

Dentist's Wife—Why do you open the door of the waiting room when I sing?

Dentist—I want to show them that the noise does not proceed from the patients in the chair.—Père Mêle.

Opera at Darmstadt opened with "Tannhäuser" and was followed by "Cavalleria Rusticana."

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**FLORENCE AUSTIN'S GIFTS.****Popular Violinist Performs Delightful Program At Aeolian Hall.**

Florence Austin, the well known American virtuosa, was the third woman violinist to be heard in New York within one week when at Aeolian Hall, on October 28, she gave an afternoon recital.

Miss Austin received her musical training in New York with the well known teacher, Ovide Musin, but has been heard more frequently of late in the West and in Canada, where she has played with the Montreal Orchestra. That she is splendidly schooled was demonstrated beyond a doubt at her New York recital. Her tone is of lovely quality and her technical equipment wholly adequate to meet the demands of her exacting and delightful program.

Aside from her gifts as a recitalist, Miss Austin is well versed in the history of the violin and its music. At Columbia University recently she gave a lecture recital which developed the fact that her knowledge is not confined merely to the technicalities of violin playing, but that she has a broad musical comprehension and interest.

The program at Aeolian Hall was opened with a suite in G minor by F. Ries, followed by Wieniawski's concerto in D minor, which was given a deeply felt interpretation,



FLORENCE AUSTIN.

showing Miss Austin's broad grasp of the possibilities of the work. Vitali's "Chaconne" was the violinist's next contribution, played musically and with sure fingers and bow.

Following the example set by Maud Powell a few days earlier, a group of American compositions was introduced, MacDowell being represented by a violin arrangement of his "Long Ago." Cecil Burleigh's "Through the Snow" aroused applause sufficient to cause it to be repeated. A prelude by Campagnoli, a delightfully melodic and well structured "Valse de Concert" by Ovide Musin, and Ernst's "Ais Hongrois" brought the recital to a successful close.

In the last number an especially fine opportunity was offered to Miss Austin to display her artistry. With delicacy in the lighter parts and with strong, robust bowing in the more strenuous parts, she gave her hearers a delightful interpretation, and after it was all over there was a round of applause that would have brought gladness to the heart of any artist. There is no doubt of the seriousness of Miss Austin's purpose. Only long study and practice could have given her the control of the instrument which she possesses. Her program, while not of an over classical character, was well selected and of a high musical order. The works for the most part were particularly suited to her style of playing and it is little wonder that her success was real.

The audience was of a good size and applauded at all times in a hearty manner.

**Witherspoon's New York Program.**

Herbert Witherspoon, basso of the Metropolitan Opera Company, will present this program at his song recital in Aeolian Hall, New York, Thursday afternoon, November 6:

**OLD AIRS.**

Seligster Erquickungstag (from the Cantata "Wacht, betet")... Bach  
She Never Told Her Love... Haydn  
Warnung... Mozart  
Chanson Bachique (from Amadon)... Grétry

**CLASSICAL SONGS IN GERMAN**

Nachtstück... Schubert  
Der Lindenbaum... Schubert  
Der Spielmann... Schumann  
Wer Machte Dich So Krank... Schumann

Der Contrabandiste... Schumann  
Die Oase... Loewe  
Mit Vierzig Jahren... Brahms  
Tambourledchen... Brahms

**MODERN SONGS IN FRENCH**

Chansons du Blé (from Les Saisons)... Massé  
Rondel de l'Adieu (composed for Mr. Witherspoon)... Florida  
Chanson Orientale... Glazounow  
Chanson Espagnole... Georges

**TRADITIONAL MELODIES AND FOLKSONGS**

Le Beau Séjour... Old French  
Le Repos... Old French  
The Kerry Cow... Old Irish  
Would God I Were the Tender Appleblossom... Old Irish  
The Twelve Days of Christmas... Old English

Hans Morganstern will accompany at the piano.

**Ogden-Crane Pupils' Recital.**

Mme. Ogden-Crane's pupils presented an interesting program to a studio full of people, who assembled, despite the inclement weather, in her Carnegie Hall studio, Saturday evening, October 25.

Evelyn DuBois, in Dell'Acqua's "Villanelle," and Daisy M. Dyke, who sang Gilbert's "In the Moonlight, in the Starlight," did excellent work. Others who acquitted themselves well were Frank Malone, Ada Brown, Lida White and Rhodes Brandon.

The trio from "Cavalleria Rusticana" (Mascagni), with Mme. Ogden-Crane as Lola, Helen Dickson as Santuzza and Frank Malone as Turiddu, was a creditable piece of ensemble.

Edith M. Blauth played the accompaniments. This was the program:

My Mother Bids Me Bind My Hair... Haydn  
Mme. Ogden-Crane  
The Garden of Sleep... DeSara  
Charlotte Hadlich  
Rose in the Bud... Forster  
Agnes Patterson.  
A Little Love, a Little Kiss... Sileu  
Elizabeth Tobey.  
A Birthday... Woodman  
Kathryn Malone.  
My Dreams... Tosti  
Leila Baskerville.  
Farewell to the King's Highway... DeKoven  
Frank Malone.  
The Lover and the Bird... Guglielmo  
Dorothy Sheridan.  
Happy Song... Del Riego  
Evelyn DuBois.  
Villanelle... Dell'Acqua  
Helen Dickson.  
The Plains of Peace... Barnard  
Minnie Turner.  
Trio, Cavalleria Rusticana... Mascagni  
Lola, Mme. Ogden-Crane; Santuzza, Helen Dickson;  
Turiddu, Frank Malone.  
Habanera, Carmen (in costume)... Blact  
Ada Brown.  
Delight... Luckstone  
Alice Taft.  
Tonight... Zardo  
Lida White.  
The Pauper's Drive... Homer  
Rhodes Brandon.  
In the Moonlight, in the Starlight... Gilbert  
Daisy M. Dyke.  
Spanish Serenade... Gilbert  
Bessie Holmes.

**Sousa at the Hippodrome.**

John Philip Sousa and his Band will bring their twenty-second annual tour to an end with a big concert at the New York Hippodrome on Sunday evening, November 9.

A special program of attractive character is announced, including Rubinstein's "Kammenoi Ostrow," a descriptive overture; "The Chase of Prince Henry," Mehul; "Kismet," an Oriental conceit (new), by Market; a new Sousa march, "From Maine to Oregon" (from his comic opera, "The American Maid"), etc.

The soloists for the occasion are Virginia Root, lyric soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist.

Miss Root will sing "Caro Nome" ("Rigoletto"), Verdi. Miss Gluck has for her violin number an adagio and rondo from a concerto by Vieuxtemps. Mr. Clarke will play a work of his own, "Caprice Brilliant."

The Sousa organization has appeared in two concerts daily since August 10, and the coming concert will be its first New York appearance of the season. After his appearance at the Hippodrome, Mr. Sousa and his big band will depart the same night for Atlanta, Ga., where they are engaged for one week in a post-season concert series. On the homeward trip afterward they will appear in Winston-Salem and Greensboro, N. C., matinee and evening; Durham and Raleigh, matinee and evening; Norfolk, Va., matinee and evening; Newport News, evening; Richmond, Baltimore and Washington, matinee and evening in each city.

Frieda Langendorff appeared not long ago at the Dresden Opera.

## LOUISVILLE ENJOYING GOOD MUSIC.

**Amato Sings Remarkable Program—Quintet Club Opens Season—Alda, Paderewski and Kreisler to Appear.**

Louisville, Ky., October 22, 1913.

The concert given by Pasquale Amato at the Shubert-Masonic Theater on Monday night was the most important musical event so far this season. Signor Amato was greeted by an audience of great size and representative quality. His program was the heaviest ever offered by any individual singer here, and consisted of twenty-nine numbers, most of them calling for exceptional vocal powers. Schubert's "Winterreise" and "Schwanengesang"; Schumann's "Dichterliebe," "Myrten," and "Wanderlied"; two excerpts from Moussorgsky's "Boris Godunoff," three of Richard Strauss' songs, a group of old Italian songs and a group of old French songs, two selections from "The Damnation of Faust," Figaro's song from "Il Barbiere," and the prologue from "Pagliacci" comprise a list which almost takes one's breath away in the mere reading. And, in addition to this, Signor Amato graciously responded to three encores—surely a tremendous work for any singer. He was assisted by G. Bambocheck, who also played several solos in a pleasing manner. This is the first of the concerts in the Keller-Marx series.

\*\*\*

The Louisville Quintet Club opened its season at the Woman's Club on Tuesday night with a large audience in attendance. The program included Rubinstein's string quartet in F major, op. 17; Dvorak's piano quintet, op. 81, and a group consisting of Bizet's "L'Arlesienne," and two Grieg melodies arranged for string quartet by Karl Schmidt. As usual the concert was marked by a high standard of performance, and was greatly appreciated by those assembled.

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A number of good concerts are promised in the near future, among them being one by Frances Alda, whose success here last year marked an epoch in recital singing. She is to appear at the Shubert-Masonic on the night of November 18. Paderewski and Kreisler are also coming later. Among the smaller attractions is a Japanese music play, whose title, "Along the Road to Tokyo," is delightfully suggestive. This is announced for November 3 at the Woman's Club, the performers being Mr. and Mrs. Michitaro Ongowa, native Japanese singers and dancers.

K. W. D.

## Special Music at St. John's Church, Paterson.

At the celebration of the fiftieth anniversary of the pastorate of the Very Reverend Dean William McNulty of St. John's Roman Catholic Church, Paterson, N. J., held on Sunday, October 26, special musical programs were given. These were furnished by a large orchestra, selected from the Paterson Music Festival Orchestra; St. John's choir, consisting of a senior choir of forty mixed voices, St. John's sanctuary choir of sixty-five boys' voices, St. John's Junior choir of fifty girls' voices, St. John's Holy Name choir of thirty men's voices, and Olive Dickey, contralto soloist of the choir, a former member of the Paterson Festival chorus. The music was given under the direction of John S. Coogan, organist and choirmaster.

Turner's Mass of "St. Cecilia," a fine example of the Cecilian music of the Roman Catholic Church, was performed at solemn high mass in the morning. Gregorian vespers by the choirs were the musical features of the evening.

This was the morning program:

Processional, Praise Ye the Father.....Gounod  
Kyrie, Gloria and Credo.....Turner  
Offertory, Ave Maria.....Laks  
Olive Dickey.

Sanctus and Agnus Dei.....Turner  
March Triumphant.....Clement Loret

John Dunphy, tenor, and Anna Long, soprano, also assisted in the following evening program:

Prelude.....Guilmant  
Organ and Orchestra.

Gregorian Vespers.....Choirs  
Veni Creator.....Gregorian

Salve Regina.....Stehle

O Solitaria.....Wiegand

Tantum Ergo.....Gounod

Chorus, Holy Land.....German Chorale

March in D.....Lemere

Organ and Orchestra.

## Bach's Scores Success with Naitzel Concerto.

Wilhelm Bachaus has registered a tremendous success in Dresden according to a cablegram received by Loudon Charlton. The pianist appeared October 25 with the Dresden Symphony Orchestra, under Dr. Neitzel, and the composition he selected was a concerto by that distinguished composer-conductor. Bachaus himself is enthusiastic over the work, while the Dresden critics are said to have been

unanimous in crediting it a performance of rare merit. It is probable that the pianist will play the Neitzel concerto in the course of his American tour, which opens November 14 with an appearance in St. Louis with the symphony orchestra of that city.

## Mme. Hudson-Alexander's Practical Views.

Why does it become harder each year for a girl to secure a choir position in New York? is a question frequently asked Mme. Hudson-Alexander, and as that well known soprano is reputed to be perhaps the highest salaried church singer in America, her views carry authority.

"What is true of every other profession, so far as New York is concerned," says Mme. Hudson-Alexander, "is true of singing, and more young people are constantly coming here from the country and from other cities determined to 'make good.' It is natural, of course, that they should come. Every one who has succeeded elsewhere wishes to come to New York and court success, and I could not hazard a guess as to the number seeking posi-



MME. HUDSON-ALEXANDER AND HER GRANDPARENTS, BOTH OF WHOM ARE SINGERS.

tions in New York choirs. I know one choirmaster who received fifty requests in a single month, and that at a time when no vacancy existed.

"The 'star' system has been developed in the church as well as on the stage. The day of the volunteer choir has passed. Practically all church singers nowadays have had concert experience along with their regular church singing. Choir singing is no longer looked upon merely as a useful mode of preparation for concert and opera; it is a profession by itself, with peculiar requirements. The New York church is no longer merely a reputation maker; it is a reputation seeker, and until a singer's fame is established, it has little to offer."

## Italian Classes for Y. M. C. A.

Recognizing the need of opera singers and those interested in opera, of instruction in Italian, the West Side Y. M. C. A., New York City, announces that it has secured at native Italian instructor, who for some years has been giving lessons in that language in this country, to conduct classes in the conversational method.

There will be both elementary and advanced classes which will meet Tuesday and Friday evenings. The Y. M. C. A. already has courses in German, French, and Spanish, taught by natives of the countries in which these languages are spoken.

## Looking Forward.

Messrs. Aborn announce that arrangements have been made whereby tickets can be purchased at the Century Opera House, for the various operas to be produced there in English, for sixteen weeks in advance. At the beginning of the season the physical accommodations for tickets were limited to eight weeks in advance. The demand for the purchase of tickets became so great at the end of a fortnight that extra ticket racks were ordered made. They have just been completed, and now any patron or devotee of grand opera can secure his tickets sixteen weeks in advance.

## New Pianist at Aeolian Hall.

Victor Wittgenstein, a pianist recently returned from Europe, will give a recital in Aeolian Hall, New York. Wednesday evening, November 12. Among his selections will be the Beethoven sonata in D major, "Sonata Tragica," of MacDowell, and compositions of Rameau, Chopin, Debussy and Tchaikowsky.

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# The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed to: "American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bartlett, Homer N.—"Toccata" (organ), played by Edwin Arthur Kraft, Monticello Seminary, Godfrey, Ill., October 24, 1913.

Beach, Mrs. H. H. A.—"My Star" (song), sung by Anthony Carlson, Hotel Ingraham, Los Angeles, Cal., October 22, 1913.

Bollinger, Samuel—"Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Shakespeare Club, Pasadena, Cal., October 21, 1913.

—"Tone Poem," "Nocturne" (piano), played by Vernon Spencer, Hotel Ingraham, Los Angeles, Cal., October 22, 1913.

Bond, Carrie Jacobs—"The Shepherdess" (song), sung by Mrs. Claude L. Steele, St. Cecelia Club, Muskogee, Okla., October 25, 1913.

—"A Perfect Day" (violin), played by Frederick Preston Search, Dreamland Theater, Ontario, Ore., October 18, 1913.

—"I Love You Truly" (song), sung by the Imperial Male Quartet, Memorial Church of Christ, Chicago, Ill., October 23, 1913.

Buck, Dudley—"Robin Adair" (song), sung by The Imperial Male Quartet, Memorial Church of Christ, Chicago, Ill., October 23, 1913.

Cadman, Charles Wakefield—"When Cherries Bloomed" (song), sung by Lillian Nordica, Auditorium, Melbourne, Australia, August 6, 1913.

—"I Hear a Thrush at Eve," "At Dawning" (song), sung by Mrs. Claude L. Steele, St. Cecelia Club, Muskogee, Okla., October 25, 1913.

—"From the Land of the Sky Blue Water" (arranged for violin), played by Boris Hambourg, played by Frederick Preston Search, Dreamland Theater, Ontario, Ore., October 18, 1913.

—"Idyls of the South Sea: "Where the Long White Waterfall," "The Great Wind Shakes the Breadfruit Leaf," "The Rainbow Waters Whisper," "Withered Is the Green Palm" (songs), (written for and dedicated to Miss Miller), sung by Christine Miller, St. Joseph's Academy, Greensburg, Pa., October 23, 1913.

Campbell-Tipton—"Minuet," E major (piano), played by Vernon Spencer, Shakespeare Club, Pasadena, Cal., October 21, 1913.

—"Minuet," E major (piano), played by Vernon Spencer, Hotel Ingraham, Los Angeles, Cal., October 22, 1913.

—"A Fool's Soliloquy" (song), sung by Charles Norman Granville, Aeolian Hall, New York, October 29, 1913.

—"Rhapsodie" (song), sung by George Hamlin, Seattle, Wash., October 9, 1913.

Carpenter, John Alden—"Don't Care" (song), sung by Christine Miller, St. Joseph's Academy, Greensburg, Pa., October 23, 1913.

—"The Cock Shall Crow" (song), sung by George Hamlin, Seattle, Wash., October 9, 1913.

Cooke, James Francis—"Persian Serenade" (song), sung by Mrs. Claude L. Steele, St. Cecelia Club, Muskogee, Okla., October 25, 1913.

Demarest, Clifford—"Melodie Pastorale" (organ), played by Henry Hall Duncklee, the Collegiate Church, New York, October 12, 1913.

—"Sunset," "Toccata" (from Pastoral Suite) (organ), played by Roland Diggle, Cathedral of St. John, Quincy, Ill., October 19, 1913.

Downing, Lulu Jones—"Only a Rose," "Evening Song" (songs), sung by Mrs. Claude L. Steele, St. Cecelia Club, Muskogee, Okla., October 25, 1913.

Foot, Arthur—"An Irish Folksong" (song), sung by Jenny Dufau, Carnegie Hall, New York, October 19, 1913.

Goldblatt, Maurice—"Dance of the Sylphs" (violin), played by Albin Steindel, the Burlington Musical Club, Congregational Church, Burlington, Ia., October 7, 1913.

—"Dance of the Sylphs" (violin), played by Albin Steindel, University Auditorium, Iowa City, Iowa, October 9, 1913.

—"Dance of the Sylphs" (violin), played by Albin Steindel, St. Joseph's College Auditorium, St. Joseph, Mo., October 10, 1913.

Hildreth, Daisy Wood—"Oh, Joy of Life" (song), sung by Mrs. Frederick Adams, Woman's Century Club, Hotel Kennedy, Seattle, Wash., October 10, 1913.

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Homer, Sidney—"Dearest," "Banjo Song" (songs), sung by Anthony Carlson, Hotel Ingraham, Los Angeles, Cal., October 22, 1913.

—"Ferry Me Across the Water" (song), sung by Florence Hinkle, Aeolian Hall, New York, October 28, 1913.

Johns, Clayton—"I Love and the World Is Mine" (song), sung by Christine Miller, St. Joseph's Academy, Greensburg, Pa., October 23, 1913.

Kramer, A. Walter—"A Nocturne" (song), sung by Reinhold Werrenrath, Aeolian Hall, New York, October 23, 1913.

La Forge, Frank—"Like the Rosebud," "Expectancy" (songs), sung by Frances Alda, Scottish Rite Auditorium, San Francisco, Cal., October 26, 1913.

—"To a Messenger" (song), sung by Reinhold Werrenrath, Aeolian Hall, New York, October 23, 1913.

MacDermid, James G.—"Sacrament" (song), sung by Ora

Padgett-Langer, Hotel Sherman, Chicago, October 14, 1913.

—"Peace I Leave With You" (song), sung by Paul Althouse, the Collegiate Church, New York, October 12, 1913.

MacDowell, Edward—"Polonaise" (piano), played by Oscar Deis, Fine Arts Theater, Chicago, Ill., October 19, 1913.

—"To a Wild Rose" (piano), played by Vernon Spencer, Shakespeare Club, Pasadena, Cal., October 21, 1913.

—"The Sea" (song), sung by Charles Norman Granville, Aeolian Hall, New York, October 29, 1913.

MacFadyen, Alexander—"Cradle Song," "Spring's Singing" (songs), sung by Ora Padgett-Langer, Hotel Sherman, Chicago, Ill., October 14, 1913.

McMillan, Malcolm Dana—"A Valentine" (written for and dedicated to Miss Miller) (song), sung by Christine Miller, St. Joseph's Academy, Greensburg, Pa., October 23, 1913.

Maxon, Frederick—"Springtime Fantasy" (organ), played by Roland Diggle, St. John's Cathedral, Quincy, Ill., September 7, 1913.

—"Madrigal" (organ), (dedicated to Mr. Kraft), played by Edwin Arthur Kraft, Monticello Seminary, Godfrey, Ill., October 24, 1913.

Moore, Mary Carr—"Mysterious Power" (song), sung by Mrs. Frederick Adams, Woman's Century Club, Hotel Kennedy, Seattle, Wash., October 10, 1913.

Nevin, Ethelbert—"The Nightingale's Song" (song), sung by Christine Miller, St. Joseph's Academy, Greensburg, Pa., October 23, 1913.

Page, Clifford—"Three Little Chestnuts" (song), sung by Emma Dambmann, Century Theater Club, Hotel Astor, New York, October 24, 1913.

Parker, Horatio W.—"Rejoice in the Lord" (anthem), sung by Florence Hinkle (soprano), Adah Campbell Hussey (contralto), Paul S. Althouse (tenor), and Albert G. Janpolski (bass), the Collegiate Church, New York, October 12, 1913.

Rogers, James H.—"Concert Overture" (organ), played by Roland Diggle, St. John's Cathedral, Quincy, Ill., September 7, 1913.

—"At Parting" (song), sung by Lelah Frances Maissen, Central High School, Muskogee, Okla., October 25, 1913.

Rummel, Walter—"Across the Hills" (song), sung by Florence Hinkle, Aeolian Hall, New York, October 28, 1913.

Salter, Mary Turner—"Song of April" (song), sung by Eugenie B. Abbott, South Orange, N. J., October 22, 1913.

Search, Frederick Preston—"Butterfly Waltz" (for violin-cello with piano accompaniment), played by the composer, Dreamland Theater, Ontario, Ore., October 18, 1913.

Shelley, Harry Rowe—"There Is a Land of Pure Delight" (anthem), sung by the quartet choir, Central Congregational Church, Brooklyn, October 26, 1913.

—"Melody in A" (organ), played by Henry Hall Duncklee, the Collegiate Church, New York, October 12, 1913.

Speaks, Oley—"On the Road to Mandalay" (song), sung by Anthony Carlson, Hotel Ingraham, Los Angeles, Cal., October 22, 1913.

Sprass, Charles Gilbert—"The Will o'-the-Wisp" (song), sung by Jenny Dufau, Carnegie Hall, New York, October 19, 1913.

—"The Wind" (song), sung by Charles Norman Granville, Aeolian Hall, New York, October 29, 1913.

Stevenson, Frederick—"Far from My Heavenly Home" (solo and quartet), sung by Florence Hinkle (so-

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prano), Adah Campbell Hussey (alto), Paul Althouse (tenor), Albert G. Janpolski (bass), the Collegiate Church, New York, October 12, 1913.

Truette, Everett E.—"Suite" in G minor (organ), played by Roland Diggle, St. John's Cathedral, Quincy, Ill., September 7, 1913.

Vannah, Kate—"Cradle Song" (song), sung by Emma A. Dambmann, Century Theater Club, Hotel Astor, New York, October 24, 1913.

Wadhams-Moline, Lily—"Psalm of Praise" (song), sung by Carl Norrbom, Swedish Lutheran Augustana Church, Sioux City, Iowa, October 19, 1913.

—"Psalm of Praise" (song), sung by Grace Dickinson Patterson, Wesley Methodist Episcopal Church, Chicago, Ill., September 14, 1913.

—"Psalm of Praise" (song), sung by Edward Clark, Second Church of Christ, Scientist, Chicago, Ill., October 5, 1913.

—"Psalm of Praise" (song), sung by Sybil Sammis MacDermid, Fourth Church of Christ, Scientist, Chicago, Ill., September 21, 1913.

Whiting, Arthur—"A Birthday" (song), sung by Christine Miller, St. Joseph's Academy, Greensburg, Pa., October 23, 1913.

Woodforde-Finden, Amy—"Less Than the Dust" (song), sung by Eugenie B. Abbott, South Orange, N. J., October 22, 1913.

Woodman, R. Huntington—"Scherzoso," in D minor (organ), played by the composer, First Church of Christ, Scientist, Baltimore, Md., October 14, 1913.

"An Open Secret" (song), sung by Frances Alda, Scottish Rite Auditorium, San Francisco, Cal., October 26, 1913.

Wooler, Alfred—"O Clap our Hands" (anthem), sung by Florence Hinkle (soprano), Adah Campbell Hussey (alto), Paul S. Althouse (tenor), and Albert G. Janpolski (bass), the Collegiate Church, New York City, October 12, 1913.

Worrell, Lola Carrier—"Song of the Chimes" (song), sung by Margaret Lester, Memorial Church of Christ, Chicago, Ill., October 23, 1913.

"Do you think your daughter is going to make a success of her singing?"

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—Montreal Herald.

### David Bispham's Australian Success.

Mr. Bispham's stay in the Antipodes was curtailed by four weeks, owing to the outbreak of an epidemic of small-pox in Sydney, which—as all steamer sailings were cancelled—prevented him from visiting New Zealand, as he had planned to do. His vessel homeward bound was quarantined in Samoa, as it was, and narrowly escaped being held up at Honolulu and San Francisco. Owing to the shorter period of his activities he made about forty appearances, instead of the fifty anticipated.

From the volumes of praise, appreciation and eulogy written about the American baritone, the following pithy sentences are culled from the Press of Sydney, Melbourne and Adelaide:

A rare singer, humorist, tragedian and born entertainer; the most versatile artist who ever visited Australia. The concert was one of the most largely attended that any artist has drawn with a classical song recital in Australia. About two thousand people were present, and their applause was electrically spontaneous.—Sydney Herald.

The evening was one of sheer delight. Mr. Bispham captured his house.—Sydney Telegraph.

Mr. Bispham is a triumph as a vocalist, but his gift as a reciter and monologist lifts him far above the ordinary concert singer.—Sydney Punch.

Truly one of the finest dramatic baritones Australians ever heard.—Sydney Splashes.

Emphatically a singer of the very highest order; his voice is rich with the richness that appeals and stirs.—Sydney World's Work.

This delightful entertainer has so captured the hearts of Sydney's music-lovers that an additional series of recitals has been arranged. Magnificent voice, perfect artistry.—Sydney Mail.

David Bispham has the best of goods to offer. He is undoubtedly one of the finest of present-day artists. There was a delightful bloom and freshness in his mellow basso cantante voice. From start to finish he made good. He should be proud of his reception.—Sydney Sun.

A mellow voice, perfect technique, fluency of phrasing, a distinctness of enunciation positively delightful—all this and more he has.—Sydney Town and Country.

Bispham's singing comes as a revelation. He is more than a singer merely; he is a finished elocutionist and actor. Immense enthusiasm has greeted him.—Sydney Catholic Press.

Bispham's farewell operatic concert was a triumph. David the singer even surpassed his previous efforts.—Sydney Bulletin.

So remarkable was the performance set up by Mr. Bispham at his last concert, that all others given by him—though fine enough truly—faded into insignificance.—Sydney Australasian.

Hats off, gentlemen—a singer! No artist ever deserved more at our hands than David Bispham. As humorist, as tragedian, as lecturer, as a superb singer, he is equally successful.—Melbourne Age.

To hear Mr. Bispham through a program is to have revealed to one what singing as an interpretative art can be made at its highest.—Melbourne Table Talk.

The famous American baritone is an entertainment in himself. He combined all the qualifications necessary to achieve success.—Melbourne Leader.

It is to be doubted if such a person as Mr. Bispham ever came here before. A new and pleasant experience. Music made homely familiar and intimate. He steps off the pedestal of the artist and gets right amongst his hearers. He has the gift of being able to conjure up pictures in song so vividly that they take on the character of little dramas.—Melbourne Argus.

Through the whole gamut of human feelings he takes the listener, touching now a note of sadness, now reverting to strains of lilting happiness.—Adelaide Herald.

The most magnetic man ever seen here upon the concert stage, the possessor of gorgeous deep notes and rich head-tones. Altogether unique. Rare and unconventional art. Here is one who paints his scenes and characters; he sketches them with expressive feature and eloquent gesture, and colors them with marvelous gradations of tone. Students should sit at his feet and learn. He is unique beyond compare.—Adelaide Register.

Victoria Hall has been the scene of one of the greatest artistic triumphs Adelaide has ever known. David Bispham is a force in the world's music, and one of its brightest ornaments. He is a man with transcendent abilities of tragedy, pathos and humor, pouring forth his gifts as none has ever done before in Australia.—Adelaide Mail.

David Bispham is a veritable magician. He takes you into the meadows to see the grass wave and the flowers bloom; he claps you aboard a pirate ship, where "drink and the devil" are holding carnival; he leads you into fairy land, where sprites are dancing and elfin bells are ringing; he transports you to Scotland, amidst the mist and the heather; he takes you back to the days when knighthood was in flower, and gives you a vision of gay cavaliers and fair dames. He makes real to you the solitary Elijah, with rent garments, crying his anguish in the silent Syrian wilderness. He is as vivid in the part of the irrepressible Falstaff as in that of Anthea's lover, and while he makes you blanch with the concentrated horror of "Edward" or "Danny Deever," he fills you with gaiety and joie de vivre by his lightness rendering of some lilting ballad.

So versatile is he, and so catholic is his taste, that he is able to present to his audience gems from the operas, oratorios and songs of the world, and we owe him a big debt of gratitude for making us acquainted with many a lovely composition to which we should otherwise have been strangers.—Melbourne Public Opinion. (Advertisement.)

### Vera Barstow's Success in Fall River.

Vera Barstow, the young American violinist, played recently at Fall River, Mass., and judging from the following

criticisms, the musical public of that city was highly pleased with her playing:

The opening number of the program, two movements of Mendelssohn's E minor concerto, was finely executed by Miss Barstow. She has a most attractive personality and captured the audience at her first appearance. Her work is brilliant, her manner girlish and unaffected. In Fritz Kreisler's "Caprice Viennoise" she drew wonderfully smooth tones from her instrument in the double stopping passages. Her high notes were remarkable, clear and true, noticeably so in "Zephyr" by Hubay. She gave one encore, "Liebeslied" by Kreisler. Miss Barstow has a great future in store for her.—Fall River Evening Herald.

Miss Barstow opened the concert with two movements from the well known Mendelssohn concerto. She has a brilliant left hand and a tone so large that one can scarcely believe it is produced by a young girl. It is a tone full of life and wonderfully controlled. In the second group, the "Caprice Viennoise," by Kreisler, stands out in bas relief. Her double stopping, that is, playing on two or more strings at once, was beyond criticism. It takes years of practice to preserve a perfect balance; to prevent the pressure on one string from being greater than on another, and thus making one not stand out more prominently than another. In the *Sarabande* "Spanish Dance" Miss Barstow had an opportunity for her great big singing tone, the first half of the "Dance" all being played on the G string. She responded to an encore with a folksong from a group by Kreisler.—Fall River Evening News. (Advertisement.)

The Theater Rossini at Venice will present "Favorita," "Mignon," "Manon," and two operas of Andrea Ferreto, "Idillia Tragico" and "La Violinata," during the fall opera season.

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"STANDARD," London—"Herr Hensel assumed the part of Siegfried, in which he distinguished himself so greatly in the third section of the tetralogy. No greater praise can be given him than to say that his Siegfried the second was as good as his Siegfried the first. His death was particularly natural, while during his conversation with the Rhine Maidens he made a singularly prepossessing figure and sang with irresistible charm."

"MORNING POST," London—"The promise of high qualities as an interpreter of Wagner's music shown by Herr Hensel in his previous impersonations was completely realized in this trying part. So youthful a Siegfried has not been seen for many years, if ever, and to his light-hearted and boyish bearing he added the qualification of the ability to sing the music with tone that was pleasing and with an amount of expression that gave it all point. Herr Hensel's experiences on the German stage have given him a wide command of vocal colour, his singing was at all times vigorous, and an extra amount of this quality was called for in the 'Peregrine Song.'"



## FORT WORTH ANTICIPATES AN INTERESTING MUSICAL SEASON.

An Enterprising Club—Paderewski to Play in January—Study of American Composers—Recital by a Godowsky Pupil—Oratorio Society Organized.

Fort Worth, Tex., October 29, 1913.

Fort Worth is promised an interesting musical season for 1913-14. A steady growth in the appreciation of musical art and the daily increasing interest in musical affairs generally is especially gratifying. This condition is due largely to the untiring efforts of the music clubs, the Harmony Club especially having done excellent work in fostering and managing a splendid concert course each year. The success attending these artists' recitals has fully justified the Harmony Club's claim that the people of Fort Worth were not unappreciative of the best in music and the large number of season ticket holders are anticipating great pleasure in this season's course.

\*\*\*

Frances Alda opens the season on November 13. She will be assisted by Frank la Forge at the piano, and Gutia Casini, cellist. The incomparable Schumann-Heink will be the second attraction, coming on December 12, while Mischa Elman will close the course in March. At the present date it seems likely that the entire capacity of the Opera House will be taken by season ticket holders.

\*\*\*

It would be manifestly unjust to fail to mention the assistance given to this work by the professional musicians. Fort Worth has many splendid music teachers, singers and pianists, and almost without exception their encouragement and influence and, in many cases, valuable time, have been given to the assistance of the club ladies. It is also gratifying to note that most of these teachers are exceptionally busy this season. With two good schools of music, also—Polytechnic and Texas Christian University—the outlook for music educationally seems unusually bright.

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The Polytechnic School of Music retains this season the efficient faculty of last year. George Simpson is dean of the faculty and director of the fine arts department. Edwin Schafer is head of the piano department, James F.

Roach has charge of the voice work, and Carl Venth is in charge of the violin department. Full classes are reported in all departments.

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The School of Music at Texas Christian University has made several changes in its faculty this year. Carl Beutel assumed the directorship in September, and the University is to be congratulated on having secured his services. As composer, pianist and teacher, Mr. Beutel has won distinction, and under his direction the School of Music should make rapid progress. Other recent acquisitions are Mr. and Mrs. Frederick Cahoon, who have charge of the violin and vocal departments respectively. Mr. Cahoon's ability, both as a violinist and an organizer, is being felt in the university as a whole—a students' orchestra, band and glee club doing good work under his direction. Mrs. Cahoon's pleasing personality and fine singing have won instant favor with every audience before which she has appeared. Harold Techau, pianist, has been with the university for several years, and he returns this year from a summer in Dresden full of enthusiasm and interest in his work. A recent recital given by this faculty attracted a large audience of musical folk, who were enthusiastic in their expressions of approval.

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Through the efforts of T. H. Wear, always an enthusiastic supporter and patron of good music, Fort Worth will have the opportunity of hearing Paderewski on his present tour. The great pianist's date here is January 30.

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The Harmony Club has recently secured the services of Carl Venth as director of the choral department, and is anticipating a year of interesting and valuable instruction under him. Mr. Venth is the best known and most capable director in the State, having directed the State Saengerfest for several seasons, also the Dallas Symphony Orchestra. He will again direct the Saengerfest at the 1914 meeting. The study of American composers in this club is proving exceedingly interesting and profitable. Instructive programs have recently been given from the works of Campbell-Tipton, Louis Victor Saar, Alexander MacFadyen, E. R. Kroeger, Harvey W. Loomis, Henry K. Hadley, Arthur Farwell and others. A program will soon be given, consisting of works of Fort Worth composers, compositions

of Carl Venth, W. J. Marsh, George Simpson, Guy Pitner and Carl Beutel being performed.

\*\*\*

A recital filled with unusual interest for Fort Worth people was that given recently at the Westbrook Hotel by Marion Douglas, pianist, assisted by Mrs. Homer Fairmon, soprano. Miss Douglas is a popular Fort Worth girl who has recently returned from a year's study in Vienna, where she was a pupil of Leopold Godowsky. Having spent her life and received all her musical training, prior to her year abroad, in Fort Worth, naturally she had a host of friends intensely interested in her progress. And their most sanguine expectations were fully realized. Her natural musicianship, intensified and broadened by the splendid instruction of a master was fully evident throughout the program. Technically she seems to have mastered all difficulties and to have acquired a depth and fullness of tone blended with superb coloring and artistic delicacy. A charming personality, free from all mannerisms, added to the genuine pleasure felt in her work. The pianist was ably assisted by Mrs. Homer Fairmon, whose gracious personality and splendid dramatic soprano voice helped to make an ideal program. Mrs. Fairmon has recently returned from a period of study with Mme. Hagerty-Snell, of New York, who has predicted for her a most promising future. She gave a recital in New York recently, which was reviewed at the time by the MUSICAL COURIER. Miss Douglas' piano numbers were the Bach-Busoni Chaconne, a Chopin group including etude op. 10 No. 8, nocturne op. 55 No. 1, and the G minor Ballade, two arrangements of Godowsky's, menuet and tambourin, and the Brahms Rhapsody, E flat, major. Mrs. Fairmon sang Campbell-Tipton's "Spirit Flower," "Burst, Ye Apple Buds," by Emery; "Tell Me Why," Tchaikowsky, and "Welcome Sweet Wind," by Cadman. The artistic accompaniments played by W. J. Marsh added greatly to the pleasure of the evening.

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The most interesting development in local musical circles recently is the organization of an oratorio society, with Carl Venth as director. Fort Worth has long needed such an organization, and now that we have a director of Mr. Venth's ability, there seems to be no reason why the work should not meet with success. With the splendid assistance of W. J. Marsh as accompanist, rehearsals have been in progress for several weeks for "Elijah." Much interest is being manifested by the local singers, including a majority of the professional musicians, and it is expected the production will be given in the near future, with a chorus of 100 voices. The solo parts will be taken by local singers, S. S. Losh singing Elijah, J. F. Roach the tenor, and Mmes. R. I. Merrill and H. M. Brindley the soprano and contralto roles respectively. This executive committee of the society includes Carl Venth, J. F. Roach, W. J. Marsh, Frank C. Agar, S. S. Losh, T. Holt Hubbard and Mrs. J. F. Lyons.

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If interested in such a proposition, arrangements should be taken up as early as possible. This is an unusual opportunity and brought about simply on account of lack of proper interest by the so called "music lovers" of his community.

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## PUBLICATIONS AND REVIEWS

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

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Particular attention given to works of American composers and their products.

J. P. Lippincott, Philadelphia.

"SYMPHONIES AND THEIR MEANING." By Philip H. Goepf.

This volume of some 362 pages differs from most critical works in that its aim is to create enthusiasm in the reader rather than to find fault with the composers. It is a work intended primarily for the amateur whose knowledge of symphonic works is usually scanty. But we must confess that we have learned a great deal from this most interesting book even about those symphonies with which we considered ourselves familiar. The information which this volume contains may be sought for and found by anyone who has the patience and the necessary technical knowledge. Few, however, are able to impart information in the guise of romance and enthusiasm as Philip H. Goepf has done. This work should be read by all music lovers. We are certain that even the best informed and most experienced musician can find something to interest him as well as instruct. No young composer can afford to do without such a personally conducted tour through the symphonic world.

The book contains twenty-one chapters with the following headings:

1. The Symphony During the Nineteenth Century.
2. Berlioz and Liszt.
3. Berlioz, "Romeo and Juliet," Dramatic Symphony.
4. A Symphony to Dante's "Divina Commedia."
5. The Symphonic Poems of Liszt: "Les Preludes," "Tasso," "Mazeppa," "Battle of the Huns."
6. The Symphonic Poems of Saint-Saëns: "Danse Macabre," "Phaeton," "Youth of Hercules," "Omphale's Spinning Wheel."
7. César Franck: Symphony in D minor.
8. D'Indy and the Followers of Franck; D'Indy's Second Symphony.
9. Debussy and the Innovators: "The Sea," Debussy; "The Sorcerer's Apprentice," Dukas.
10. Tchaikowsky: Fourth Symphony, "Manfred" Symphony, Fifth Symphony.
11. The Neo-Russians: Balakirew, Symphony in C; Rimsky-Korsakoff, "Antar" Symphony, "Scheherazade," Symphonic Suite; Rachmaninow, Symphony in E minor.
12. Sibelius, A Finnish Symphony.
13. Bohemian Symphonies: Smetana, Symphonic Poem, "Moldau River"; Dvorák, Symphony, "From the New World."
14. The Earlier Bruckner: Second Symphony, Fourth Symphony, Fifth Symphony.
15. The Later Bruckner: Ninth Symphony.
16. Hugo Wolf: "Penthesilea," Symphonic Poem.
17. Mahler: Fifth Symphony.
18. Richard Strauss, Symphonic Poems: "Death and Transfiguration," "Don Juan," "Till Eulenspiegel's Merry Pranks," "Sinfonia Domestica."
19. Italian Symphonies: Sgambati, Symphony in D minor; Martucci, Symphony in D minor.
20. Edward Elgar: An English Symphony.
21. Symphonies in America: Henry Hadley, Symphony No. 3; Gustav Strube, Symphony in D minor; Chadwick, Suite Symphonique; Loewer, "The Devil's Round," Symphonic Poem.

Ginn & Co., Boston.

"A HYMN BOOK FOR SCHOOLS AND COLLEGES." Edited by Markham W. Stackpole and Joseph N. Ashton.

This practical and well printed work contains nearly 300 pages and the contents are fully indexed. The book contains 257 hymns critically selected from many standard American and English books, including two English school hymnals. There are 25 morning hymns, 15 evening hymns, 50 hymns of praise, 65 devotional hymns, 55 hymns

of action, 20 hymns of the Church, 10 national hymns, and a few others for Christmas and Easter.

The editors have included some of the best of the older classics and a large number of the fine modern hymns and tunes which are coming into use in American congregations.

The tunes have been selected with reference at once to high standards and to the musical capacities of average young men. Many tunes have been transposed to lower keys.

This hymn book has been prepared for daily chapel and for Sunday services in preparatory schools for boys and in colleges for men. It is the result of experience in a large school where the average age is from seventeen to eighteen years.

Both words and music have been chosen to accord with a healthy religious spirit and are suited to hearty and reverent worship by young men of today.

We find no flaws in the technical construction and harmonizing of the tunes and we can honestly recommend the work to the most critical.

Arthur P. Schmidt, Boston.

SUITE IN G MINOR FOR THE ORGAN, OP. 29, containing (1) Allegro Symphonique, (2) Intermezzo, (3) Grand Choeur, (4) Meditation, (5) Fugue. Composed by Everett E. Truette.

In all of these movements we find the skilled writing of a contrapuntist as well as the fine feeling of a poetical

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musician. Solid workmanship is the distinguishing feature of these musical essays, which were dignified in manner and somewhat reserved in sentiment, as befits music for the church organ. Everett E. Truette has not done any experimenting in harmonic novelties. Every chord which he has employed might have been written a century or more ago, and his themes are of the conventional and diatonic type. In a religious sense this music is thoroughly orthodox. Yet the composer has managed to express much human and worldly vivacity and good humor, notwithstanding his externally austere and learned style. These pieces, moreover, are admirably suited to the organ, both in matter and in manner.

"A Lute of Jade," song cycle, translated from the Chinese by L. Cranmer-Byng, set to music by Gena Branscombe.

A lute made of jade would be as dead and as toneless as a harp made of gold, but there is a kind of poetic atmosphere in the title which doubtlessly attracted the composer. The real interest in the music, as in all music, in fact, is not in the external trappings or borrowed color, Oriental or odd, but in the personal note of the composer. Gena Branscombe has an unconscious charm in her free and unconstrained work which is not at all improved by extraneous and pseudo-Oriental effects of more or less bizarre harmonies. There is always the danger of failing to be Gena Branscombe and not succeeding in becoming Chinese. Fortunately the composer on this occasion has not lost her own individuality in her Chinese experiment, though we hardly think any Oriental will recognize an exotic flavor of this music. The cycle contains four songs: "A Lovely Maiden-Roaming," "My Fatherland," "There was a King of Liang," "Fair is the Pine Grove." They are published both for high and low voices in a most attractive cover, and beautifully printed.

"APHRODITE," Symphonic Fantasia for Orchestra. By G. W. Chadwick.

This eminent American composer has gone again to Athens for his inspiration and added an "Aphrodite" to his "Euterpe," "Thalia" and "Melpomene." A work of this magnitude deserves a volume to itself and we hope to chronicle a performance of it by an orchestra able to do it justice. It is not a work to be rashly attempted by any but the leading orchestras of the world, not merely on account of the chromatic and broken phrases of the

string parts but also because the very full woodwind and brass parts demand a formidable body of strings to keep the balance properly adjusted. Technically, however, the work makes no very serious call on the resources of the modern symphony orchestra. It is in the innumerable nuances, dynamics, expression marks, phrasings, that this work is difficult. It requires an artist conductor and an orchestra of cultured musicians. The score fills 122 pages and requires three flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, four trumpets, three trombones, tuba, tympani, tam-tam, tambourine, triangle, bass drum, celesta, harp, and strings.

According to the poem printed on the flyleaf of the score, this music is descriptive of a dream wherein Venus—or Aphrodite, as the Greeks called that interesting goddess of love—reveals her secrets of beauty and mysteries of the ocean to the dreamer. The basis of the work, consequently, is poetic and reflective rather than dramatic.

In a dim vision of the long ago  
Wandering by a far-off Grecian shore  
Where streaming moonlight shone on golden sands  
And melting stars dissolved in silver seas,  
I humbly knelt at Aphrodite's shrine  
Implored her with many a fervid prayer  
To tell the secret of her beauty's power  
And of the depths of ocean whence she sprang.  
At last the wave-born goddess raised her hand  
And, smiling, said: "O mortal youth behold!"  
Then all these mysteries passed before mine eyes!

The name of the poet is not given, as is usually the practice in symphonic poems.

G. Schirmer, New York.

"RHAPSODIE," SONG, COMPOSED BY CAMPBELL-TIFTON TO THE POEM OF WALT WHITMAN.

This is a remarkable song, one of the best—perhaps the very best—that this talented American composer has written. The words of Walt Whitman's poem are full of intense passion, and the composer was inspired by them and made big, broad, passionate music to interpret their thought and feeling. And it requires an artist who can put his whole soul into the music properly to interpret this song. It is eminently a recital song. Difficult and rapid, to be sung "very fast, with joyous abandon," and provided with a brilliant and fiery accompaniment which requires a skilled pianist to play; it is a song that should quickly find its way to the recital programs of all great singers. It is provided with a French translation of the English words.

### Léon Renny Pleases in Recital.

Léon Renny, the American baritone, who appeared in recital at Aeolian Hall, New York, on Thursday evening, October 30, is an artist who does not essay dramatic or highly emotional songs, but as a singer of the light, graceful French compositions he has no small ability. His program was well selected to bring out the excellencies of his particular style. A word about his diction, which is excellent both in French and English, should be said.

Except for two Italian numbers by Paradies and Bimboni and a small group in English, the afternoon was devoted to songs of the French, of which Mr. Renny has an understanding that is noteworthy. The concert throughout its entirety was sung in the pleasing intimate manner of a salon singer. The program was as follows:

Quel Ruscellette .....	Paradies
Sonnet .....	Huberti
Amour de moi .....	Tiersot
Filli mia .....	Bimboni
Cavatine .....	Grétry

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Nuit d'étoiles .....	Debussy
Réveillez-vous .....	Godard
Chez nous .....	Jacques-Dalcroze
La pauvre église .....	Jacques-Dalcroze
Tranquille .....	De Foutenailles
Le moulin .....	Gabriel Pierné
Passing By .....	Purcell
Pirate Story .....	Graham Peal
My Bed Is a Boat .....	Graham Peal
Highland Joy .....	Stieckles

### Augustine Haughton Returns from Paris.

Augustine Haughton, soprano, a member of the Song Cycle Quartet, of Philadelphia, and also of the choir of St. Luke's Church, one of the best choirs in Philadelphia, recently returned from abroad. Miss Haughton has been preparing herself during her summer in Paris for the present season, which promises to be a busy one.

What does it matter whether a student holds his wrist high or low, if he plays well? If holding his wrist high helps him to play better, by all means let him do so. Some of the finest pianists hold their wrists low, and others equally good, do the opposite.—Winnipeg Town Topics.



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